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What Use Shall We Make of Our Pictures?

THOMAS S. CARPENTER

IT is to be presumed that most of those who pursue the study and practice of pictorial photography produce a fair measure of successes. It is also probable that many of these fail to reach as wide an audience as their merits deserve. If fortunate in winning recognition through the selective exhibitions it can be at best for a very few prints.

A one-man show, while important and gratifying enough to repay all the effort that may be put into it, has its limitations, especially if shown principally to a stranger-audience, lacking the friendly interest that only acquaintanceship can supply.

In considering what may be the most satisfactory way to show the results of our efforts, and realising that any and all exhibitions are helpful, it will be well to consider if the pictorialist has been helped at all into higher ground for maturer and better work.

While it may be considered that most of the pictures give pleasure to somebody, possibly to the chief actor more than to another, the proportion lessens as he attracts admirers, some of whom realise more joy than does the producer. I sometimes feel that the photographer who overstudies along technical lines becomes rather painfully critical, inasmuch as he appears to be searching for something to jump upon. Little things about the mechanics of the job become of more interest than the result attained. I feel that such trifles disturb the theme and that it matters precious little whether the picture is "pure," whether its making has been "controlled" or uncontrolled, the paper soft or hard, or what printing-medium is used.

In calling attention to over-criticism in photography, bringing in unimportant technicalities, I do not find that painters or other art-workers discuss, or expect their audiences to be interested in, the nature of the tools which have been used. The observer is more impressed by the value of the completed work than by the methods employed. I find that there are ways of showing prints to people who are not particularly interested in photography as such, but who are wholesomely interested in the beautiful and who welcome a study of the appealing in whatever guise it may be shown.

We all have friends who know little about photography but do enjoy a keen sense of the eternal fitness of things. Such people, being entirely uninfluenced by methods, have very broad, interesting and helpful opinions. Their reactions should be carefully watched and noted, as it is quite probable that they may drop an idea which may help one to overcome a weakness, which until the moment has not been apparent. I know that I have been helped in this way, a chance remark starting a fresh line of thought, and am consequently enthusiastic over showing prints to the non-photographer.

At intervals at my home in the north we have invited friends in of an evening to share with us a showing of my attempts in picture-making. The group will be just large enough to make a fair-sized "picture-party," forming a semi-circle before the easel. The personnel of our visitors is quite varied, but is, naturally, selected from those who will be most likely to enjoy an experience of this kind.

In handling the display, it is not well to show very many prints. Perhaps an hour's display and talk will be enough, or the audience may get away, breaking out into irrelevant talk. But in reason these home-exhibitions bring out comments which are informative and valuable.

Similar gatherings are held at my home in the South, though there is a great difference in the make-up of the groups. Florida draws people from everywhere, and in assembling a party it is quite possible, if desired, to include but one individual from any one state. We thus get a

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wider range of opinion, comments from those who reside very many miles from each other, and perhaps more miles from the exhibitor, and are wholly unbiased by locality or environment.

For those who would enjoy a wide audience, this method is suggested in the full belief that the results will be found helpful in many ways.

It follows, of course, that the prints must be large enough and simple enough in construction to be easily viewed when placed upon an easel. Displaying in this way prevents bending or soiling the mounts.

When the show ends, the hostess finds opportunity to do her part in entertaining by serving light refreshments, which usually fills another social hour.

There is always the comforting thought that if the pictures have failed to please, the refreshments will, so that viewed from separate angles, satisfaction in the end prevails.

A Picturesque River Parkway

WILLIAM LUDLUM

LAST year, while returning by motor from a summer spent in the heart of the Catskill Mountains, amid most beautiful natural surroundings, as we swung into the Bronx River Parkway at White Plains and began following the enticing curves of its splendid driveway, I turned to one of my companions and remarked, "After all, no matter how far or extensive our travels may be, we shall find very few spots as picturesque as this in its appeal to true artistic appreciation". He agreed with me, as everyone must who frequents this highway of enchantment; and there are many of them—something like 25,000 automobiles pass over it on every Sunday and holiday, many of which pause at the roadside while their occupants picnic in the adjoining fields or woods or wander about with the ever-present Kodak in search of picture-material. As almost every car seems to contain at least one camera-enthusiast, what an army of photographers this represents—enough to support Rochester without any additions!

Unfortunately, for me, my acquaintance with the Bronx River Parkway had been mostly that of passing glimpses while speeding at the thirty-five mile limit; but when one of our local druggists and photo-supply dealers announced a prize-contest, $10 in gold to be awarded to each of the makers of the best five pictures made on the Driveway north of Mount Vernon, I said to myself, "Here's where I combine pleasure with profit," which resolve I forthwith proceeded to put into execution. I won one of the gold pieces all right; but that was the least valuable part of my expedition. The keen pleasure and enjoyment I derived from strolling along the verdant banks of the twisting and turning river, on curving footpath through blossoming field and budding forest, without any other prize in prospect but that glorious thrill which close and personal contact with the picturesque and beautiful always gives to one of an appreciative nature, more than repaid me for my little excursion. Since then, I have become a frequent visitor, on foot, to this romantic riverside, with camera and notebook. I have failed to find any of the now famous "Picture Ahead" signs; but this is undoubtedly because they would be unnecessary where there is always "one ahead" at every turn in the pathway; and each a jewel in nature's setting.

Although I was virtually born on the banks of the Bronx River and have passed the greater part of my life in close proximity to its historical banks, I knew little or nothing about it or the great extent of the Bronx River Parkway until I commenced by pedestrian tours along its shores, and then I began to look into the matter.

About 1639 Jonas Bronck, a pioneer Dutch settler, purchased five hundred acres of land described as lying between the Harlem River and the next stream to the east, called Aquehung by the Indians. Near the head of tidewater about two miles upstream from Long Island Sound, Bronck established a mill and plantation, and the "stream to the east" became known as Bronck's River, afterwards shortened to Bronx.

The Bronx River has a length of almost twenty-five miles, about seven miles including a tidal section of two miles being in New York City, and eighteen miles in Westchester County. The rainfall in wet seasons and the spring freshets changed this usually slow-flowing and shallow river into a stream of large volume, flooding the adjacent lowlands, or, in narrow passes of the valley, a deep and rapid torrent. The inception of the Bronx River Parkway grew out of the drainage problem presented by the Bronx River with the growth of population along its banks.

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THE PATHWAY—BRONX RIVER PARKWAY
THE GOLD-COIN FOOTBRIDGE
WILLIAM LUDLUM

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The resulting increase of sewage and other pollution developed unsanitary conditions along the river valley, especially noticeable during flood-time in the Bronx Park section of the city, the receding waters leaving a deposit of a decidedly unhealthy nature.

The Bronx River Parkway Reservation has a total area of 1,155 acres. The picturesque attractiveness of the driveway having a length of fifteen and a half miles through this reservation, will, as it becomes better known, make it the favorite resort of all picture-making lovers residing within motor distance. From Bronx Park one moves swiftly over the smoothly paved forty-foot drive following a series of graceful curves with gently sloping undulations of grade. The Bronx River is nearly always in sight with small lakes at frequent intervals and there is a continual diversity of open spaces, woodland and rocky ledges characteristic of the river-valley. Approaching Scarsdale from the south, a densely wooded section is entered and the river lies in a deep valley between steep hills. North of the Scarsdale railroad-station, the Butler Woods, a splendidly preserved woodland-area of hemlocks and hardwood with an undergrowth of evergreens and mountain laurel, forms one of the most attractive features of the reservation.

At White Plains the driveway skirts the foot of the historic Chatterton Heights, where the British forded the river during the Revolution to storm the position occupied by the Americans preceding the battle of White Plains; and at North White Plains passes close to Washington's Headquarters, preserved by Westchester County. Directly north of this point the Kensico Dam comes into view as a grand climax and terminal feature of the Parkway. The drive follows rising ground to attain the elevation of a bridge spanning the railroad-tracks and leading down to the great plaza 2,000 feet long and extending to the base of the dam. During the spring the water overflowing this gigantic structure becomes a veritable Niagara.

There are twenty-eight Parkway Drive bridges spanning the Bronx River and its tributary streams in addition to which are the numerous bridges to support cross streets and carry intersecting traffic over the Parkway Drive in the valley. These are built of reinforced concrete with exterior facings of rugged native stonework quarry-faced and are already mellowing in tone with their surroundings. There are also twenty-one timber footbridges connecting the twenty miles of five-foot cinder pathway which has been laid in the reservation. All of these bridges are wonderfully attractive subjects for picturing as is almost every foot of pathway, drive and river.

The Bronx River has many historical relations of great interest and is also connected with much of the literary growth of New York City and Westchester County; but as the chief aim of this article is to direct attention to its picturesque possibilities and those of its great parkway, I need not go into detail. To get down to one last item—the Bronx River Parkway has incurred an expenditure of $16,518,670 and the cost is still mounting up. Just think of it—all this for you for nothing—picture-paradise at the expense of only the little effort necessary to take advantage of it. Working on the theory of averages, as New York is the largest city, PHOTO-ERA MAGAZINE must have more resident subscribers there than anywhere else; so the Bronx River Parkway should, this coming season, see a new influx of picture-makers primed to take that which is so freely and bounteously provided by city, county and state.

The river wends its ceaseless way
The same today as yesterday
    And as it will tomorrow;
But ever changing as it flows,
In shadow or where sunlight glows,
As onward to the sea it flows—
    New moods it seems to borrow.
There, just a murmur; here, in glee
It sings aloud, its minstrelsy
    A great resounding treble;
It dashes madly at some rock,
Recoils but to renew the shock
Undaunted by each granite block,
    Then—gently laves a pebble.
It smiles, it chuckles, then is still;
'Tis smooth, and then a rippling rill
    Which bursts in swelling laughter;
It frowns where deep the shadows fall,
Where forests dark brood over all;
But soon it glides from out the pall
    To sunny ways thereafter.
It twists, it turns to right and left
Through channel wide, through narrow cleft;
    But ever onward flowing;
Sometimes a shallow pool, then deep;
A hurrying rush, a sluggish creep
Until at last, a final leap
    To where white sails are showing.
The river wends its ceaseless way,
The same today as yesterday
    And as it will tomorrow;
'Tis always flowing, flowing on,
From morn till night, from night till morn,
Toward that mingling with the Dawn
    Where all is joy, naught sorrow.
But as it flows out to the sea
To greet the tide, as soul set free
    From every bond and tether,
We may perpetuate its moods,
Its playful pranks, its interludes
Which every turn and twist includes—
    In pictures, altogether.

EVENING-TWILIGHT R. MORITA

HONORABLE MENTION—REAL SUNRISE AND SUNSET PICTURES

Photography for Everybody

ARTHUR L. MARBLE

IT seems to me that photography comes near to being an ideal avocation. By that I mean that the production and appreciation of the fruits of this art are capable of producing more happiness and enjoyment to the greatest number of people than almost any other activity. True it is that some have greater possibilities for mental and moral development. The realm of literature is lasting in its intellectual and pleasurable qualities; but for an artistic recreation of pure joy for everybody, I believe that photography shall on its own merits vie in popularity with reading as a hobby for the masses—and this in the not far-distant future.

Such a sweeping statement as to the universality of camera art may be disturbing to some who may call it in question. The sportsman may rise up in protest with the objection that my theory is untrue; that this or that particular sport or recreation should be given precedence. The lover of literature may take me to task for this opinion, calling attention to the marvelous work of the artists of prose and poem and their influence on the human race. Likewise the master of oil-painting may bestow a verbal berating, based on the argument that pictorial photography is seeking to usurp the privileges of the artist and so undermine his profession.

With none of these activities or any others has photography any quarrel; rather it is the handmaiden of all truth and kin to all beauty.

To the sportsman I would say: Photography does not belittle your pastime. Providing it is a sport worthy of a sportsman and can be recorded by the camera-lens, glory is added thereto. The pictorial record is one of the best friends you and your activity could have. It has revealed to you visions of far-off spots that you long to see; it has brought to your recollection the memory of a perfect day of sport that can never be repeated; yet it lives: it lives in the vestal fire of memory constantly replenished by a little unconsumable faggot called a photographic print. Yes, my friend, photography is a twin brother of your own adopted sport. Adopt it also and

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be a happier and nobler man because of the fact.

With regard to the objection that might be raised by the lover of literature, it could be answered: Literature and photography have much in common. How many of your beloved classics have been called to the attention of the unsophisticated in literature through the medium of the motion-picture? To the unlettered some of the greatest stories ever written could mean nothing save they were translated—however imperfectly—into another form by the magic of the lens. It is true that a picture cannot explain the deep inner emotions of life: that we must leave to literature. What the picture can do is supplement literature, and vice versa; for as no man can live to himself alone, neither is a single art or science sufficient unto itself, but must have the co-operation of all the others.

Now for a word with the artist, who in spite of what has been said may feel that he has a real grievance. To him I ask the question: Is photography detrimental to your art? From my observation I would answer decidedly in the negative. Neither of these arts are essentially opposed or harmful to each other. Instead, they are mutually beneficial. I believe that photography is popularising art. Many—we cannot tell the number—have become interested in the artist and his work through the study of technique incident to pictorial photography. The two sister arts should have no basis for disagreement, for both are founded on truth. "Beauty is truth" whether it comes from the lens or the art canvas. Even as photography has been the means of introducing many to the charms of literature, so it has brought to our homes copies of the masters, old and new, which otherwise only the very rich could possess and enjoy. Thus the camera is spreading the glad tidings of art around the world. So the photographer, instead of being an enemy of the artist is his associate and advocate.

The foregoing discussion has been given, as has been stated, with no intention whatever of depreciating any activity, but to demonstrate the importance of photography. It is no minor pastime; through it the masses may enrich their experiences along many lines.

Not long ago I overheard two gentlemen conversing in a drug store. The trend of the dialogue was frivolous, yet I could not help but feel that some philosophical truths were masquerading in the jest. In the course of the conversation, one of the speakers referred to the future, and spoke of the time when he would be done with this world.

"You know, Bill", he said laughingly, "I don't mind so much to die as to think that when I'm gone the world will go right on the same without me". Though the words were spoken in a spirit of frivolity, there was something about the tone and the manner of the speaker that convinced me that he was sincere. I happen to know the man, a young fellow of about twenty-five, who has been for several years making his own living as a tradesman. In his honesty, his industriousness, and his good nature he seems to me a typical young American of the middle class. Here he was lamenting, under the mask of a light heart, that however well he might ply his craft the chances were all against his work having a permanent influence on mankind. None of us like obscurity; there is not one of us who, consciously or unconsciously, does not yearn for the opportunity to do something worthy to be remembered after we have passed on.

So whether he knew it or not, that young man was voicing the sentiments of the multitude. After all, how much of the everyday work—the toil in the factory, in business, on the farm—can make the worker contented that much of his work is of a permanent nature; that it will outlast his physical body? Not much, I imagine. Yet the daily grind must go on; the grind of routine labor. It is the duty of every one of us to lighten the world's work by assuming a part of it ourselves. While there are many men who refuse to do their share, it is also true that there are multitudes of men who work admirably in the daily labor of producing the world's commodities and then they leave off. And if the truth were known most of them feel about the same as the young man spoken of above. If every one of these men had a creative avocation he loved to do more than anything else, the chances are that he might achieve more lasting success in it than in his regular work, even without interfering in the slightest with his means of gaining a livelihood.

One of the reasons that I believe photography should be for everybody is that it has some of the greatest possibilities for all who wish to fulfil the desire to create something for the future. Nor is it necessary to have great gifts pictorially in order to leave something valuable, at least, to a man's own posterity. But let a man become more skilled in pictorial photography, capture the salons, and do really excellent artistic work; then who can prevent his photographs from becoming as cherished in the future as the Old Masters are today? Was it not Keats who said:

"A thing of beauty is a joy forever;
Its loveliness increases; it will never
Pass into nothingness; but still will keep
A bower quiet for us, and a sleep

BORED STIFF B. A. NORMAN

HONORABLE MENTION—PICTURES OF CHILDREN

Full of sweet dreams, and health and quiet breathing.
Therefore, on every morrow, we are wreathing
A flowery band to bind us to the earth,
Spite of despondence, of the inhuman dearth
Of noble natures, of the gloomy days,
Of all the unhealthy and o'er-darkened ways
Made for our searching; yes, in spite of all,
Some shape of beauty moves away the pall
From our dark spirits. . . ."

A really fine photograph is as truly a thing of beauty as is the masterpiece in marble, or the flight of noble poetry. Pictures speak a language comprehensible by the great masses of humanity; enjoyment of them is confined to no age, nor creed, nor race. It is significant that the writing of primitive man—his communication of ideas—was in a pictorial medium, showing that pictures have an appeal that is elemental; the love of them was and is a primal instinct in mortal man. Why is this? I cannot explain it. Perhaps it is on account of the inherent simplicity of a picture; truly it bears more resemblance to actual life than printed symbols; it is more explicit and informative in its descriptions than is the golden fluency of the gifted orator. Stories form an important part of our lives. A photograph is a story: a description of a place, a revelation of human character, a record of life and action. Every good photograph is a short story compressed into the smallest possible space.

Let us look upon photography, then, as an outlet for the expression of the multitudes of artistic instincts who cannot find the artist's brush, or the sculptor's chisel adaptable to them; a means by which they can forget for a time such worldly things as "the almighty dollar", "mass production", and "profit and loss". Free to do as they please, unhindered, unhurried, they may go as fast and as far as they choose into the delightful labyrinths of pictorialism.

One of the characteristics of the art of the camera which make it a field of universal interest is the fact that photography has so many branches that virtually everyone can find a phase of the work that particularly suits his temperament and abilities. To mention but a few of the dozens of diversions in picture making: landscape, portrait, genre, aerial, seascape, photomicrography, astronomical, telephoto, and motion-picture.

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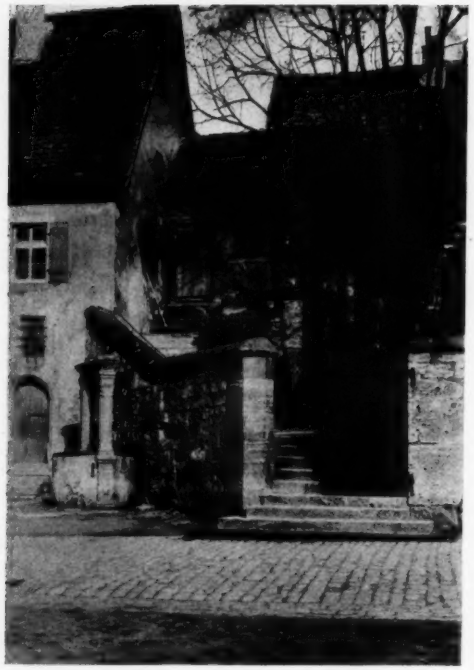

THE PARSONAGE GODFREY PRIESTER
HONORABLE MENTION—BEGINNERS' COMPETITION

In the event that we understand already the fundamentals of camera-operation and desire to take up one of the branches from the wide field of choice, yet cannot quite decide upon a particular one, it will well repay us to make an intensive self-study before making the decision. One or two observations on this point may not be out of place.

People may be generally classified, in regard to likes and dislikes; into three great groups similar to these: (1) Those who are interested principally in people, who find humanity the most interesting subject for study and who delight in anything related to it. (2) Those whose interest lies mostly with things. The greatest delight of members of this group is to work with natural objects and study the wonders of the universe. (3) Those whose temperaments are not particularly pronounced in either of these directions.

For the group who find working with people most congenial, they may easily find a department of photography which will suit them exactly. Portrait and genre work calls for the personal touch that is food and drink for such people.

As to individuals more interested in things than in people, photography holds an equal promise. I know of no better incentive to get in contact with God's creation; the microscopic objects or the immensities of the great outdoors, than to photograph them. Moreover, no one should be content to see the marvelous in nature without the urge to pass on his observations to the rest of his fellows.

Now we come to that group of folk whose interests are not so pronounced in either of these directions. They are more diversified in their attitudes of life. They are interested in people, but not any more than they are interested in things. Realising that the greatest success, in an avocation as well as a vocation, is the person who specialises, it may be a problem to some to decide what particular line to follow in photography. It seems to me that one's regular occupation should be taken as a factor in making a choice. For example, a man having for his regular occupation a work that has almost

entirely to do with dealing with people would in an avocation of photography devoted mainly to things find both a pleasing diversion and also a means of broadening his horizon. The converse of this example could be equally applicable.

But to take another type as an example: A man may be eager for experience and information along one particular line only, practising it both as a means of making a living and also in his spare time. Providing that photography is in any way related to his work it would be productive of rich returns. Say that he of whom we are speaking is a biological scientist with a great love for detail work under laboratory conditions. To him photomicrography offers a field of practically unlimited extent, recreational in its nature and being at the same time a potent factor for advancement in his chosen field of science. Thus we might go on indefinitely, but each person reading this could spend the time to better advantage in a study of himself.

How much brighter and happier this old world would be if everybody believed that photography is especially for them to enjoy and each person made his own contribution to the world of pictures; giving his observations and experiences, which in no two people are ever alike. If this condition became universal, I cannot help but think that the inhabitants of the earth would have a common bond of interest, a stronger tie of kinship, than even that secured by leagues and tribunals. For peace is more than the absence of war: it is a condition of love and mutual interest in each other. The secret of love and friendship is to have a common language, a common work, a common delight, and—what serves but to strengthen that bond—common troubles, misfortunes and yearnings. Photography is for everybody, including you and me.

Photographing the Yellowstone

Part IV

LLOYD W. DUNNING

THE Grand Canyon of the Yellowstone, as viewed from the brink of the Falls, is, in itself, a marvelous sight. The Falls are situated at the head of the canyon which deepens rapidly farther on until, at Inspiration Point two miles away, it reaches a depth of 1,200 feet. The depth of the canyon, however, is not its principal attraction, as the Grand Canyon of the Colorado River is many times deeper. The attraction of the Yellowstone Canyon lies in its beauty. Nowhere else in the world is a canyon so colorful. The canyon walls are a perfect kaleidoscope of color,—reds, yellows, blues and greens vie with one another, forming a sight so magnificent that it never fades from memory. Thomas Moran, the famous American painter, once said, "It is the most brilliantly colored landscape in existence". After absorbing this wonderful example of God's handiwork, one is willing to agree with him. Probably nowhere in the world is there any greater variety of natural color, nor is it more magnificently yet delicately applied to the towering canyon-sides.

Arriving back at the top of the stairs, after a stiff climb, we drove on around the canyon to Inspiration Point. Here the Government has built an observation-platform onto a point of rock jutting out into the canyon. It is here that one of the most magnificent views of the canyon is visible. Looking south, one sees the great Falls, two miles away, and the Yellowstone River, far below, like a tiny rivulet flowing between colored walls of fretted rock. It is a sight never to be forgotten and one commanding the inspiration of the beholder. The name, "Inspiration Point" is certainly well selected.

Later on, we established headquarters at the Tourist Camp. We were rudely awakened the next morning by a bit of unusual excitement. It so happened, some tourists who were camping next to us had rather carelessly left their provisions on a table outside the tent. A canvas had been loosely thrown over these supplies, as a protection from the dew and frost. Frosts are not uncommon in the Yellowstone. The scent of the food attracted a huge grizzly and her two small cubs to the vicinity. With one stroke of her big paw, the bear tore the covering off, the noise awakening the neighbor's small dog who began to bark. The bear's temper being aroused by the yapping of the canine, she rose upon her hind legs and lunged in his direction. She was a powerful animal and, when her huge paw struck out at him, the little dog sent up a howl for help to his master. Aroused by the commotion, our neighbor then made his appearance. Now the sight of a huge grizzly, towering above one's

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head, is not a prepossessing one, and the man, because of his astonishment at the sight, merely waved his arms and shouted an excited, "Shoo!" while the bear, being equally surprised at the sound of a human voice, made a hasty retreat to a nearby tree. It was interesting to watch her urge the cubs up first, and follow. The mother instinct in the wild life of nature is, indeed, strong. The bear and cubs stayed in the tree for about three hours before venturing down and, when they did come down, they wasted no time, but lumbered off into the forest and were seen no more.

The bear incident created quite an excitement in camp and it was a long time before peace and quiet were once more restored. Unluckily, I had forgotten all about the movie camera until the bears were in the tree, but I succeeded in getting a fair picture of them in the branches at stop F/8.

From our preliminary inspection of the canyon on the previous day, it was evident that only stereo-pictures could do it justice. Nowhere else in the whole park can such perfect stereo-material be found. The yawning depth of that immense chasm can be correctly reproduced only by means of a stereo-camera. A single photograph, made with an ordinary camera, would give only a faint and unreliable impression of the vastness of this great example of erosion. But the third dimension, seen in a stereo-picture, gives the final touch of realism that only such a photograph *can* give.

After the advent of the bears, I obtained the two stereos and the light tripod and walked in the direction of the canyon. I crossed Chittenden Bridge,—said to be the longest Melan arch in the world—to the other side of the canyon, in search of Uncle Tom's Trail, said to lead down into the chasm. After a brief search, I was successful, and then began a laborious descent into the canyon. The trail proved to be steep and narrow in many places, and the undertaking was anything but a pleasant one. At several points on the way down the trail widened sufficiently to set up the tripod for a picture. At these places some good views were obtained of the Great Falls, using the multiple-exposure stunt mentioned previously. I stopped down to the limit for some pictures, which necessitated rather lengthy exposures in such cases. For others, I used stops F/16 or F/22 and snapped three to six times at 1/25 of a second. From these exposures I discovered the multiple-exposure dodge has a useful limit. The limit appears to be about a half-second in length, which means snapping the shutter twelve times at 1/25 of a second. Any exposure longer than this tends to result in the frozen-buttermilk appearance of a straight time exposure. As a consequence, the pictures which were timed a half-second or under with the multiple-exposure method, showed "life" in the moving water, while those timed longer than a half-second, failed.

Three-quarters of an hour later, I reached the bottom of the canyon, at a point few hundred feet below the falls. I had hoped to obtain a photograph of the falls from this spot, but the spray was so heavy that the lenses were steamed in an instant, thus rendering it impossible to make an exposure. Somewhat disappointed, I retraced my steps, arriving at the top of the canyon some time later, feeling rather exhausted. This first photographic expedition to the canyon took the greater part of the day and, when I returned to our camp, it was mid-afternoon.

On the day following, we made a second expedition to the canyon,—this time with the car. We headed for Artist Point, about a mile and a half below the falls. When en route there, we espied a big black bear in the forest near the road-side. We stopped here, while I set up the Ciné Kodak for a picture of Mr. Bear in action. I obtained a fine picture of him at F/5.6 as he strutted around in the shade and stretched himself. A few moments later, I was able to "shoot" a second picture of him, his big paws upon the running-board of an automobile, while he begged food from its occupants. This was secured at stop F/8, since the light was little better at the edge of the road. These pictures turned out very satisfactorily.

Arriving at Artist Point, we were greeted with the familiar sight of several Yellowstone sight-seeing busses. These had stopped for a few moments to allow their occupants to admire the wonders of the canyon, which they were doing with much enthusiasm, being grouped here and there at several points nearby.

Since good pictures could hardly be obtained with such a crowd in evidence, we waited until most of them had departed before trying an exposure. Some excellent views of the canyon were obtained with the stereo-camera and the Ciné Kodak. Stop F/22 at 1/25 second exposure was used successfully with the Stereo-Kodak, there being no nearby shadows in evidence. Inasmuch as the success of a stereo-picture depends largely on proper relief, some nearby rocks were included in the foreground, thus giving a true conception of the great depth of the canyon.

An excellent panoram of the canyon was obtained with the Ciné Kodak, although Eastman Kodak Company advises against panoramming. This may be good advice in most cases but, in

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SUNSET—BALTIMORE HARBOR EMILY H. HAYDEN
HONORABLE MENTION—REAL SUNRISE AND SUNSET PICTURES

others, it seems justifiable. This particular panoram was made with the camera pointed directly across the canyon, then swung to the left until the great falls, a mile and a half distant, came into view, thus forming a pleasing conclusion to the setting. I will say, however, that panoraming *must* be done slowly, as a fast panoram hurts the eyes and blurs the picture. A 90° panoram should consume at least twenty-five seconds.

Our pictorial aims fulfilled at Artist Point, we drove back towards camp, pausing just long enough to obtain some close-up movies of the Lower Falls. These movies were obtained from a part way down into the canyon, necessitating a vertical panoram from top to bottom, to include the entire view. This particular picture proved to be extremely inspiring.

Our sojourn at the Canyon Tourist Camp lasted for three days, during which time several photographic expeditions were made in addition to those described previously. In the resulting pictures the stereo reigned supreme. Even in pictures of the falls, it is doubtful whether the "movie" camera was of greater value. Had we had more time at our disposal, we would have stayed here a week; but the time of our vacation was drawing to a close and we decided to move on to Norris Geyser Basin. As this was but eleven miles distant, the journey was quickly made.

From the standpoint of beauty, Norris camp ranked far above the others, partly because of its isolation. It was marred in no way by man's handiwork, with the single exception of the ranger-station which was constructed of logs. The camp was ideally situated in a pine forest. In front of the ranger-station ran a clear, cold mountain-stream from which we obtained our drinking water.

A few incidents occurred at Norris, which are worthy of comment, one of these being the rather rare spectacle of a squirrel fight. This "battle" occurred in the trees directly above our tent and consisted principally of the contestants chasing each other from tree to tree, by means of the rather frail twigs and branches. The chase was accompanied by shrill cries, and it was fascinating indeed to watch these nimble little creatures leap to frail twigs, which sagged instantly under their weight, and seize others before losing their balance. My only regret, in connection with this squirrel fight, was the fact that it was utterly impossible to record it

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with the movie camera. Their movements were so swift and graceful that, to attempt to follow them with a camera, would have been useless.

We succeeded in obtaining an excellent picture of an elk while camping at this spot. One evening after supper, just as the sun was sinking beneath the horizon, a neighboring camper informed us that an elk was grazing down by the ranger-station. Taking the movie camera, which was generally in readiness, I stole quickly in the direction of Mr. Elk. The animal, with his branching antlers, was a truly beautiful sight and to have missed a picture of him would have been an opportunity lost. This creature, contrary to the timidity of its species, proved to be quite unafraid, and I was able to get within thirty feet of him without trouble. By this time it had grown quite dark and a successful picture seemed doubtful. However, I opened up the lens to its fullest extent, F/3.5, and cranked away a six-foot scene which turned out very well indeed and has never failed to command admiration.

The next day we both visited the geyser-basin, a half-mile distant. The Ciné Kodak accompanied us on this expedition. The Norris basin is an uncanny region, in more ways than one, and changes in its topography take place almost daily. It contains several small geysers, roaring steam-vents and boiling hot pools, and is one of the most weird regions in Yellowstone Park.

One place, in particular, proved of interest. This was a gravelly patch of perhaps an acre in extent, from which sounds issued as of fish or eggs frying. The ground here was so hot it could be felt through the soles of our shoes. Taking a stick, my wife poked a hole into the ground, from which immediately issued a small, bubbling spring of hot muddy water. This proceeding was so interesting that she re-enacted it before the lens of the movie camera. A close-up, at four feet distance, was made, showing the stick being poked into the soil, with the resulting appearance of the hot water issuing forth. This close-up was made at stop F/8.

The next afternoon we were visited by a heavy thunder-storm which continued for an hour or more. Remembering the former appearance of the Upper Geyser Basin, in a damp atmosphere, I concluded that a few pictures of Norris Basin, under similar conditions, would prove attractive. To think was to act; so, leaving the camp, we climbed into the car and headed for the scene of action. The Norris Geyser Basin appeared more weird than ever, as dense columns of steam, almost invisible on a dry day, now issued from countless openings in the earth, and drifted over the landscape in billowy clouds. Some panorams were made of this region from an elevated plot of ground. The day being cloudy, stop F/5.6 was used with success.

Leaving Norris Basin, we visited some relatives in Blackfoot, Idaho, being absent for nearly a week. On the way back to Yellowstone Park, we passed through some of the most inspiring and beautiful mountain-scenery in America. This region was once known as Jackson Hole and was a rendezvous for robbers and highwaymen at that time. All four cameras were kept pretty busy recording this scenery. Several beautiful pictures were made of Jenny Lake, nestling at the foot of the Grand Teton mountain-peak, which is said to be nearly 14,000 feet high. This scene was so exquisitely beautiful that I doubt if any Alpine view ever exceeded it in grandeur.

The next day, much to our delight, we stumbled across the Tom Mix Company making scenes for "The Yankee Señor" in the Wyoming wilds. I obtained some pictures of the proceedings, both movies and stills. Using the movie camera under these conditions proved rather a ticklish proposition but, being partially concealed by a friendly pine, I secured twenty-two feet of excellent pictures, one scene including Tom, himself, on horse-back.

Re-entering Yellowstone Park later that day, by way of the southern entrance, we camped once more at Yellowstone Lake. The following morning, we set out for home, crossing the famous Fishing Bridge, upon which a half hundred anglers were busy. We crossed Sylvan Pass, where snow lay along the roadway—although it was the thirtieth day of July. We checked out the eastern entrance at eight minutes past one, and bade farewell to Yellowstone Park, hoping that, at some future time, we might be again privileged to visit this greatest of Nature's wonderlands.

Photographic Addenda

Fifteen 100-foot rolls of Ciné Kodak film were exposed on the entire trip, aggregating 1,500 feet. Three of these rolls, however, were not made in Yellowstone Park. This left but 1,200 feet of film to be assembled into a motion-picture tour of the park itself.

The first step necessary, in assembling the various reels into a complete picture, was the editing. This meant arranging the various scenes in proper order and writing the titles necessary to make the picture self-explanatory.

This was simplified in the following manner: Each one of the 100-foot rolls of film was pro-

Courtesy Foto-Revista

EL CIELO TORMENTOSO — MARIA T. B. DE GNECCO

jected upon the screen. As the various scenes flashed before me, I noted them to my wife, who wrote them down with pencil and paper. After all the reels were shown, the process was repeated for possible omissions. This list of scenes was then carefully inspected and a title written wherever necessary to make the picture clear. After counting the number of titles necessary, we found there were one hundred and fifteen in all. These titles were then sent to the Eastman Kodak Company to make and photograph. All the titles were their style No. 2, with the single exception of the introductory one which was their style No. 1.

When the finished titles were received from the Eastman Kodak Company, assembly of the picture began. Every individual scene was cut from each of the twelve 100-foot rolls of film. These small strips of film, of which there were nearly 200, varying in length from four to ten feet, were then hung over a cord stretched the full length of the room. These were then sorted and arranged in proper order, beginning with the scenes at Mammoth Hot Springs and ending with those of Tom Mix Company.

Beginning with the opening title, the rest of the titles and scenes were then spliced in proper order. The whole process was not difficult, for all that was necessary was to begin at one end and go the length of the line. It took quite some time to do this, however, the whole assembly of the three 400-foot reels requiring about twenty hours to complete.

The result was well worth the effort, however, for a high school, and several churches have enjoyed this picture of "Nature's Wonderland, Yellowstone National Park".

[We believe that those who have been following this series of interesting articles will feel that they have a better understanding of what it means to visit one of our great national parks and make successful pictures. From time to time such articles serve to bring home the problems of the photographer afield. We may discuss, at length, methods, composition, formulas, lenses and cameras; but it is what the reader does in the field that proves whether or not his reading has really helped, practically, to meet his photographic problems. Similar articles are being prepared for future issues.—EDITOR.]

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Practical Kinematography

HERBERT C. McKAY, A.R.P.S.

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Chapter XV—Sales and Advertising-Films (Continued)

THERE is another phase of the advertising-film which is productive of large returns in some localities. This is community-advertising. Now let us suppose that you live in a medium-sized city which is being "boosted" to the limit. Suppose that the surrounding country is infected with this same spirit and that a highly salaried publicity agent is employed to keep this community before the public. This man will usually be found to carry the title: "Secretary of the Chamber of Commerce of Beenville". These men are of a distinct type. They are given to much talking and have the utmost possible development of the ego, but disguised behind a more or less faultless polish. Now, of course, this being a type-description, has the usual number of exceptions, as have all type-descriptions. However, it is well to try to get more or less into the confidence of this man, and gain a footing of easy familiarity with him. Admire his work to the limit, express your amazement that the entire population of the world does not flock to such a perfect place as Beenville. Spread it on thick! You can't overdo it without descending to gross, vulgar flattery. He, in turn, will think of you as a man of extraordinary perception. When you have worked yourself to the required pitch of enthusiasm, broach the subject of making a reel or two or more of film which will illustrate the beauties and attractions of Beenville and of the surrounding country.

The above paragraph seems to be cynical; but, indeed, it is not. I have known of just such cases and such has invariably been the approach. It is successful, too. If you don't believe it, try to overpraise a son to his mother. That is really a parallel case. The publicity-agent regards the development as his handiwork, the child of his brain. You can't overpraise it. Of course, it is assumed that you will use plenty of tact in adopting your approach to the prospect's peculiarities.

These films are always successful, for they are sent from Coast to Coast to other Boosters who have been residents of Beenville, or who are subsidised by the Beenville Chamber of Commerce. These Boosters in various ways have the films shown at the local theaters of their home-towns. The smaller theater-owner will use them as a filler, saving himself substantial film rental for a week, and the patrons do not object especially if Beenville is situated in a region geographically different from the town of exhibition. Thus if Beenville is situated in Florida or California, New Yorkers will find the film interesting, if the technical work is above the mediocre.

As your film does not have to pay its own way, nor be submitted to the jury of public opinion, you have little to do aside from making sure that your technique is perfect. Drama, subject, interest will all take care of themselves. Indeed, the publicity-agent will probably designate the subjects to be filmed, fearing to trust your judgment. This is new work to the usual kinematographer; but well worth looking into.

Trick-work is valuable in advertising-films, and one phase of this was not discussed with the rest of the trick-work. This is trickery involving titles. Let us now consider some of these effects.

Effect: The screen is blank. A hand grasping a crayon appears and writes very rapidly, leaving the message upon the screen. This is done by using the title-board. A soft crayon and soft paper are used. The writer writes slowly and carefully, tracing over very, very faintly penciled guide-lines. The camera is operated at a very slow speed, barely keeping the crank moving. The slow and careful writing gives a legible and well-written message while the slow speed gives us the rapid movement of the hand over the screen. Drawings in which the artist's hand is shown are made in the same way.

Effect: An actor walks into the frame carrying a sheet of paper. He tears this up into small pieces, throws them into the air and they take form across the top of the screen in letters.

This effect is rather difficult. The exact reading of the meter as the fragments fly into the air is taken. Now this actor will appear against a black background and the top third of the frame is masked unless the black background is perfectly black. After flinging the scraps into the air the actor holds the pose until all of the fragments have fallen to the floor again. The meter is read at this instant. The actor then carries on. When the total footage has been reached, cut. Now rewind until the film shows the point at which the upward fling was made. Insert a mask, to mask the lower two-thirds of the frame, and suspend the camera upon a cartoon-stand. Now beginning at the lower edge of the title-space, move scraps of paper into position to form letters. As

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this is done by stop-motion, the effect will be that the scraps take the form of letters upon the screen. After six or eight frames have been exposed, crank forward to the point where the scraps have fallen to the floor and continue from that point. As soon as a letter has been formed, remove the scraps and substitute a letter with smooth edges cut from white cardboard. Now develop the film. You will have a strip which shows the scraps falling to the floor. Cut the film where the scraps are at the highest point. Now cut again after all have fallen. Discard the short strip. This is possible because the actor has held his pose, and because this portion was omitted in the stop-motion work. Now you will have the bottom two-thirds formed of straight work and the top third stop-motion work. This will give the effect. The scraps do not have to be registered for as they are flung upward they present an appearance of a fluttering mass instead of individual pieces following definite paths.

Effect: A group of letters come tumbling from the top of the frame and form letters at the bottom.

The straight film is made in low key, that is the whole film is composed of shadow and halftone with little or no highlight. At the bottom of the frame a black strip is left, either of shadow or this portion may be made black by introducing a black-cloth edge in the foreground. Or it may be masked out. Either method is good.

The camera is placed in the cartoon-stand and the letters brought down by stop motion. The white letters show up plainly over the half-tone subject, and are distinct upon the black strip at the bottom. Any tumbling or flying letter or object is made in the same way.

Effect: A small word seen in the distance, rapidly grows, filling the screen.

This is simple. The title-card is placed at the extreme end of the title-stand and at each exposure the easel is brought slightly closer to the camera. That is all. *Caution*: Take care to adjust focus as often as necessary. As the easel gets closer to the lens, the focus will have to be changed at every inch or so of movement. Shudders and dancing titles are made by shifting the easel a bit at each exposure.

The bags in which speeches of comic supplement characters are contained are known as "Balloons" and the method is used in motion-pictures. Of course, when it is used with animated cartoons, the balloon will be developed with the drawing; but in ordinary photography the balloon must be introduced by means of double-exposure, stop-motion work. A mental note is made of the approximate position of the actor's head in the frame. This may be done by mentally dividing the frame into nine equal rectangles numbered from one to nine. Each of these are again subdivided into five parts, numbered from one to four and center. This will give forty-five easily remembered locations. As the tail of the balloon does not necessarily have to start directly at the actor's mouth, but may be left suspended in the air with just enough tail to indicate clearly the actor speaking, such a system of locating the balloon is accurate enough. In this as in all cases in which a second exposure is superimposed, the key should be low.

Expose to an animation series of the balloon, locating the tail in accordance with note made at time of exposure. A good effect is to begin at the tail, bring the line around by animation to close the circle, then have the message appear a word at a time. This is a good novelty effect, but must be used sparingly. Thus we see that most trick-titles include both stop-motion and double-exposure.

This discussion with the chapter on trick-work should make it easy for you to analyse any trickery seen upon the screen which is due to camera-manipulation. Some mysterious effects seen in big features depend upon intricate and expensive devices quite beyond the reach of the usual industrial photographer; but with what has been explained in these articles, you should be able to make a very good effort to producing any effect by camera- or printer-manipulation.

(*To be continued.*)

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PRINT ONE. OUR INTRUSION WAS RESENTED JAMES B. HERRICK

Photographing the Elephant-Seal

JAMES B. HERRICK

I SUPPOSE that to all of us who have passed beyond the push-the-button stage of photography the reading in a magazine or newspaper of someone who has gone adventuring into some strange and out-of-the-way place gives us a thrill and we wish we had been along with our cameras. It was with some such longing that I read in the local papers that the San Diego Zoölogical Society were forming an expedition to visit the Guadalupe Islands and bring back some Elephant-Seals. Such a trip took place two years ago but I could not get away at the time, so I determined to go this time at any cost. Inquiry disclosed the fact that the trip was to be conducted by the Naval Reserves; and, that with proper credentials, I could count myself a member of the expedition.

The expedition was to go in an Eagle Boat and consisted of more than fifty men. In addition to the regular ship's company, the local reserves and a detachment of U. S. Marines were representatives of the Zoölogical Society, the Museum of Science together with newspaper and movie men, and two representatives of the Mexican Government.

Did any of you who are interested in the great outdoors ever go on a trip with any of these scientific fellows? If not, try to know them some time and you will be surprised at the interesting things you can learn. The captain in charge of the marines had just returned from China and was very well posted and added a great deal to the interest of the trip. So, although it was not conducive to what some would say was the best in photography, we had a splendid time, and I came back with a lot more knowledge of nature than I had had before and some very interesting photographs.

After we were well out to sea we climbed upon the bridge and tried to learn to use a sextant and to lay out a course on a chart and then how to follow it after we had it on paper. Tiring of this, after a while, we cornered Professor Huey of the Museum of Science and gave him a third degree on the mysterious island we were about to

visit. It would take a whole issue of PHOTO-ERA MAGAZINE to give all the interesting things he told us about Guadalupe so that I will just tell you that part of its history that had to do with our quest, the Elephant-Seal.

Guadalupe Island is named after the patron saint of Mexico and is two hundred miles south by west from San Diego, Calif. It is far off the regular shipping-lanes and is the greatest distance offshore of any of the islands on the Pacific Coast, being one hundred and thirty-five miles from the nearest point on the Mexican mainland. The island itself is volcanic and is about twenty miles long by six wide and rises to a height of forty-five hundred feet. Close inshore the water is so deep that anchoring is impossible. The seaward side is almost perpendicular to a height of four thousand feet, and it is said that the top can only be reached in two places. The lea side is just a gradual slope and has several good landing-places.

Guadalupe was once a naturalist's objective with its waving palms and its magnificent oak-groves through which flitted many brilliantly plumed birds. Today it is almost a barren waste. In the early part of the eighteenth century great rookeries of fur-seals were found on its shores and a settlement was established on the lea side near the northern end. From this place the seal-hunters worked and the seals were slaughtered by thousands until they were virtually exterminated about 1830. The cabins were abandoned and the island was left to itself for about twenty years.

Then came the gold-rush in California; and, with it, a great demand for whale-oil for lighting-purposes. As the waters around Guadalupe abounded in whales, the whalers re-established the camp of the seal-hunters and proceeded to exterminate the whales in the vicinity of the island.

It is to the whalers that the desolation of the island owes its start. Probably to be assured of fresh meat at each return trip, they landed a small herd of goats; but the demand for meat did not keep pace with the increase of the herd, and the island was soon overrun with them. Cats and mice also got ashore from the boats and as they wandered away from human habitation, became wild and preyed on the small animals and the birds that abounded on the island. With the extinction of the whales in the vicinity of Guadalupe all human connection was again severed and the goats, cats, and mice

PRINT TWO. SEALS SWIMMING IN THE COVE JAMES B. HERRICK

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were allowed to multiply without any interruption.

It is estimated that there are now fifty thousand "nannies and billies" on the island and enough cats so that no birds will make it their home, although the cliffs on the eastern side are an excellent place for sea-gulls, pelicans, and comorants. By interbreeding, the inhabitants have become a very poor specimen of goathood and have reverted to the wildest state. Everything goes before their hungry onslaught and the once fertile vegetation has been reduced to the larger trees and the inaccessible shrubs and bushes. Even the bark and the low-hung limbs are eaten and new stock stands no chance, for the seeds and acorns are eaten as fast as they fall.

In time, their appetites will be their undoing; for when the larger trees are gone there will be nothing to catch and hold the moisture that feeds the springs near the top of the ridge, and the island will be without water and even a goat must drink. And thus by the ravages of cats and goats, all introduced by man, has the bird, animal and vegetable life of the island been reduced and, in time, will be completely destroyed.

The demand for whale-oil still exceeded the supply, and the whales were getting scarcer and scarcer. Some enterprising hunter discovered that the Elephant-Seals, which abounded on the shores of Guadalupe and had hitherto been unmolested, could be made to supply a large quantity of fair oil and their slaughter began, and it was thought that they had been entirely exterminated.

During the World War Lieutenant Dort, U. S. Navy, now Postmaster of San Diego, made a landing on Guadalupe in search of a German radio station and discovered a small herd of Elephant-Seals on the beach. This find was reported to the Natural History Museum of San Diego and the information was sent to Mexico City with the result that the Mexican Government placed them under their protection and even went so far as to forbid anyone even landing on the island. The Mexican patrol-boats make periodical visits to see that all is well. This is the only herd of Elephant-Seals in the world and everything is being done to see that they are not molested.

The Elephant-Seal (Mirounga angustirostris) is a true seal, differing from the more commonly known variety only by the great size to which they grow and because of the presence on the

PRINT THREE. A BATTLE-SCARRED BULL JAMES B. HERRICK

PRINT FOUR. TRUNK OF ELEPHANT-SEAL JAMES B. HERRICK

adult males of a trunk from which they derive their name. Unfortunately, very little is known of these animals, their reproduction, and their life at sea, as the geography of the island, which rises to a height of thirty-four hundred feet in a perpendicular cliff above the beach where they have their home, makes observation difficult. Therefore, it was decided to obtain a pair for the San Diego Zoo so that they could be studied at close range.

With this idea in mind in 1924 the zoo secured permission from the Mexican Government to capture a pair and an expedition headed by Lieutenant Dort was formed and returned with their two captives; but at the zoo forced feeding was found necessary and only one of them survived. She grew fat and healthy and has been a great attraction at the zoo for the last two years.

This year permission was granted to bring back three with the understanding that these were to be the last ever taken. With the experience gained in handling the ones two years ago, this trip was successful; and, although they have had to be forced to eat, they are getting along fine and all will probably survive. A rough count at the beach brought to light the fact that they had increased more than a hundred since 1924. The count now places about five hundred and fifty in the herd.

Through the early morning-mists, the Eagle Boat had slowed down as it pushed aside the unfrequented waters near the mysterious Guadalupe and the anchor was dropped about half a mile off shore. We were rounded out at five o'clock and after a hurried breakfast the whale-boat was lowered and, towing our cages, we were rowed toward the shore.

On our approach to the shore our troubles began, as any of you who have tried to land on a rocky beach in the surf can testify. After several attempts which included some good duckings and a nearly capsized boat, we made it and proceeded to pick out our victims. It was now about six-thirty and we were told that the sun would not be on that side of the island till nearly eleven, so that if we wanted pictures we had better begin shooting as we would probably be through and back to the boat before there was any sunshine.

All of us began to make pictures at once. We photographed a part of the herd when we first landed and before many of the seals had taken to the water. Dr. Wegeforth of the zoo ran around among them and picked out our first victim and we all lent a hand and proceeded to get it caged. It measured fifteen feet long and weighed about three thousand pounds and was the largest of the three we brought back.

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PRINT FIVE. A GLIMPSE OF THE ISLAND JAMES B. HERRICK

Four frames of heavy wire-netting were taken ashore. One of the narrow sides of the frame was placed in front of the seal and the other three sides were then quickly brought into place and lashed together at the corners and the seal found itself inside a narrow wire-fence. A cage was then brought up and the door in the narrow end opened and placed in front of the seal, the short end of the fence was quickly removed and Mr. Seal just flopped into the cage. The door was closed and bolted, the cage placed on rollers and pushed down to the water. Our boat was called in and a line made fast to the cage which was then pushed clear of the beach. Everything went well for about fifteen feet when a breaker came and lifted cage, men and seal back to the starting-point. Again and again the cage was rolled out only to be driven back by the surf; but finally it was forced through and our first seal was on its way to the Eagle Boat.

On the return trip for the next seal the boat dragged its anchor and came right on to the shore. It took all our effort for half an hour to get the water out of it and launched again. While our captives were being towed out to the boat, I wandered around and made some portraits of the inhabitants. The lady whose likeness appears in print number one had an awful disposition and was the only one I found that resented our intrusion.

After we had walked among them for a time, they took to the water and stayed there until we left. Print number two shows a few of them in for a swim at the far end of the cove, and print number three is a battle-scarred old bull with a party of our marines looking him over. This shows to what size some of them grow. Print number four gives a very good idea of what the trunk looks like. The older they get the longer the trunk.

After our last seal was started to the boat, I had an opportunity to make a few shots of the island itself; but owing to the limited range I could not do it justice. Print number five was made from the beach where we landed and gives a fair idea of the surroundings.

The whale-boat returned to take us off and then followed a fight with old Father Neptune. Repeatedly the entire boatload of men were driven broadside to the powerful seas that attempted to keep us from returning to the ship. The boat was torn from our very hands, tossed high, rolled over the rocks, swamped full of water and its occupants cast into the sea. There were many narrow escapes; but, fortunately, no one was injured; and, finally, the seas, like the

wild animals, were mastered and we arrived safely aboard the Eagle Boat. After a change to dry clothes and a hearty meal we weighed anchor and started for San Diego where we arrived at noon the next day and our seals were quickly loaded on trucks and taken to the zoo where they are the only herd of Elephant-Seals in captivity.

The outfit used in making the pictures was a 4 x 5 Revolving Back Auto Graflex fitted with a 21-cm. Carl Zeiss Tessar lens. Five Graflex plate-magazines were filled with Super-Speed Cut Film, using a piece of cardboard for backing. I also took along several Agfa film packs. Of the seven dozen exposures I made, there were only five that had to be discarded; so I don't think that I did so badly. The exposure used in the early morning was a fortieth of a second at F/5.6; and, when the light got better later in the day, it was increased to a seventy-fifth at F/11 which proved to be ample.

While landing and leaving the island, the Graflex was kept wrapped in an old rubber focusing-cloth which kept most of the water out of it; and the magazines were carried in an army knapsack on my back. Try one of these knapsacks some time when you have a lot of extra equipment to carry, as it distributes the weight on both shoulders and leaves the arms free to use the camera.

The negatives were all developed in Glycin in a tray and the prints are on Gaevert Novo Brom developed with Amidol.

Note: For the benefit of my readers who have the 16-minute Kiné outfits I would like to state that Mr. Robert Barkley, 958 5th Street, San Diego, Calif. was on this trip with his Bell & Howell, and can supply positives of all the happenings. He made 800 feet of film which he is cutting down to about a 400-foot reel. It is good picture material and would help out anyone's set of films.

Photography and Its Twelve Immortals

C. B. NEBLETTE, A.R.P.S.

EVERY now and then, someone of prominence in the literary world attempts to select the ten or the twelve greatest authors which the world has produced, the ten or twelve greatest playwrights, the ten or twelve greatest novelists, the ten or twelve greatest thinkers or the ten or twelve men who have most fittingly represented their times. Quite recently Kipling has followed in the trail of many others and has been induced to select the twelve men who, in his opinion, represent the greatest writers the world has produced. Naturally, there are many opinions on who should be included in such a list, and the appearance of such a selection is the signal for a more or less animated discussion in literary and scholastic circles. As a school-master devoted to the subject of photography, the appearance of Kipling's twelve immortals led the writer to attempt, as a matter of personal interest, to select from the many who have contributed to the advancement of the science of photography those twelve who, in his opinion, had done the most to make of it the world force that it is today. Believing that the subject may be of interest to a few, the writer is induced to place his thoughts on record.

I should perhaps say in the beginning that I quite early found it a virtual impossibility to select the twelve greatest men in photography until I had first limited the field somewhat. I, therefore, decided to try to select the twelve men who, in my opinion, had contributed the most to the development of the science of photography; thus eliminating from consideration the pictorialists and those whose principal claim to fame is in the field of applied photography. I should also explain that in selecting the twelve leaders I have not in all cases been guided solely by their actual inventions or researches as much as I have the results of later developments in the field in which they did much of the pioneer work. Accordingly, the twelve men represent not simply the twelve greatest inventors, but the twelve, who by pointing the way for others to follow, have contributed the most to the advancement of photography.

The first on the list is the German chemist Johann Heinrich Schulze who in 1727 laid the foundations of photochemistry by proving that the alteration which took place in the color of silver-chloride, or the "horn silver" of the alchemists, was due to the action of light and not to atmospheric action, as was then generally believed. It may be said that this was more photochemical than photographic; and that, furthermore, no practical application was made of the principle for nearly a hundred years. One

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might, therefore, be disposed to omit the name of Schulze from the list, and with some show of reason, were it not for the fact that later workers owed much to him. The work of Schulze was repeated by many others, among them Dr. William Lewis, a member of the Royal Photographic Society, and the author of many works on technical chemistry. As shown by Waterhouse (*Photographic Journal*, 1903, **43**, 167) at the death of Dr. Lewis his library and manuscripts were purchased by Josiah Wedgwood who also employed his assistant, a Mr. Chicholm, in his laboratory. This Mr. Chicholm was a man of education and a good chemist, and apparently had a great deal to do with the education of Thomas Wedgwood. In this association with Chicholm is doubtless to be found the origin of the photographic experiments conducted by Wedgwood; first, alone and then in connection with Humphry Davy, then a rising young chemist, sometime between 1800 and 1802.

Thomas Wedgwood is my second choice for the mythical Hall of Fame. Wedgwood was, so far as we know, the first to attempt to apply the principles discovered by Schulze—and mentioned by Lewis, Priestley, Black and other chemical writers of the latter part of the eighteenth century—to the production of pictures. Wedgwood, in fact, almost discovered photography. He not only produced copies of leaves and such objects on his sensitised paper, but he obtained images in the solar microscope. He only missed finding a means of rendering his images permanent to complete his discovery and precede Niépce, Daguerre and Talbot by a quarter of a century. Had not his investigations been abruptly terminated by death, it is quite possible that he would have solved this problem and the inventor of photography would then have been an Englishman rather than a Frenchman.

Niépce, Daguerre and Talbot one cannot separate. The experiments of the patient Niépce extending over some fifteen or twenty years and resulting in the invention of photolithography and the production of the first permanent image in the camera entitle him to a place among the immortals. Much has been said both for and against Daguerre. Some have lauded him to the skies and credited him almost exclusively with the discovery of photography. Others have declared him a thief and a charlatan who owed all to his countryman Niépce. However, an impartial study of such facts as are available seems to show that although Daguerre undoubtedly owed much to Niépce, the fundamental principles upon which the daguerreotype process is based were Daguerre's own and that he is justly entitled to rank on an equal basis with Niépce and Talbot. For while he was not the inventor of photography in the strict sense of the term, Niépce having been the first to produce a permanent image in the camera obscura, Daguerre was the inventor of the first process which was really practical; and, as such, he is justly entitled to a place among the chosen twelve. The position of the English experimentalist, William Henry Fox-Talbot, is in no wise inferior to that of Niépce and Daguerre. Although the English worker was somewhat later in beginning, he produced examples and described the details of his process of photogenic printing before Daguerre had divulged the details of his process and before any details of the work of Niépce had become known. Furthermore Talbot conceived the idea of negative and positive; his paper-negatives being waxed to render them transparent and then printed by contact on his photogenic paper. Our modern processes have thus descended from those of Talbot rather than those of Daguerre or Niépce.

Had the calculations upon which the portrait objective was based been published by Petzval at an earlier date, they would doubtless have been of considerable value to opticians engaged in the construction of photographic objectives, and the name of Josef Max Petzval would have been included among the chosen. As it is, the calculation of the fast-working portrait-lens—which was issued by Voigtländer early in 1841, making portraiture by the daguerreotype process for the first time really practical—is almost sufficient to entitle Petzval to a place among the twelve. Had his now famous optical theories been published then, or shortly afterward, his influence on the development of the photographic objective would undoubtedly been greater than it was. His portrait-objective, however, remains the greatest single achievement in photographic optics.

Two other workers of this period merit serious consideration; Sir John Herschel who first called attention to the solubility of silver-compounds in sodium thiosulphate, or hypo, and was the first to attempt to replace paper as a negative medium by glass, and Robert Hunt, one of the most active and versatile of the early workers. But as Daguerre independently discovered a fixing-agent—which was replaced by hypo, however, as soon as Herschel called attention to the properties of the latter—and since Herschel's method of using glass-plates was impractical, the writer is unable to concede him a place among the chosen few. As regards Robert Hunt, his processes were all superseded by wet-collodion and have long since ceased to interest any save the erudite historian.

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PEACE AND BEAUTY — J. DANIELS

HONORABLE MENTION—BEGINNERS' COMPETITION

My sixth choice is, therefore, Frederick Scott-Archer, the inventor of the wet collodion-process. While Scott-Archer was by no means the first to perceive the advantages of collodion or even to employ it experimentally, the process which he worked out in 1851 was so far superior to anything that had preceded it that it speedily replaced all other processes and remained supreme for more than thirty years or until about 1880. Some of the very best work ever done in photography was done with wet collodion and it has not been surpassed even yet. For some special purposes it is in daily use in virtually all photo-engraving plants. Little or no changes have been made in the process in the three-quarters of a century since it was first introduced, and it is one of the few processes of photography which have emerged fully fledged from the hands of a single worker.

My choice of A. L. Poitevin as the seventh member is one which will no doubt be questioned by many. It may be said at once that Poitevin was not the first to observe the principle upon which the processes employing the bichromated colloids are based, nor can his name be directly attached to the various processes of this class with which we are now familiar. These are the work of later investigators. To Poitevin is due, however, the germ from which these processes have been developed. This includes carbon, gum-bichromate, oil and bromoil and several photomechanical processes. As a pioneer in the processes which have meant so much to the pictorial photographer and for his work on photomechanical processes I think that Poitevin is justly entitled to a place among the twelve.

I have chosen as the eighth member, Dr. Richard Leach Maddox, who, if he was not the first to perceive the advantages of gelatine, nor the first to produce a really practical emulsion, was the first to show how a homogeneous suspension of a silver-halide in an aqueous solution of gelatine might be prepared. A long and heated discussion took place some years later between Maddox and Burgess in which the latter stressed the point that the process described by Maddox was not really practical and that he had been engaged at the same time in similar investigations which led to a successful conclusion two years after the publication of the process of Maddox and resulted in his placing upon the market the first gelatino-bromide emulsion. Be that as it may, Maddox was undoubtedly the first to *publish* a method by which silver bromide-emulsions might be made; and for this publication I include him among the twelve. In so doing, however, I do not wish to detract in the least from the men who followed him, and the names of Kennett, Johnson, Mansfield, Abney and Eder ought to be listed along with Maddox as the fathers of gelatino-bromide emulsion.

Among all those who have labored in the field of natural color-photography I have selected Louis Ducos Du Hauron as the one having made

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"PHOTOGRAPHIC INFORMATION, PLEASE!"
ALFREDO MELINA

the greatest individual contribution. It is quite true that the basis of the three-color method was indicated by Clerk-Maxwell; but it remained for Du Hauron to work out, quite independently it seems, many of the factors involved and the various means of realising the problem. Nearly every conceivable variation of the three-color process seems to have occurred to Du Hauron, and there is not one of the processes of natural color-photography by three-color methods which constantly find their way to the patent office of every nation which does not owe something to the genius of Louis Ducos Du Hauron. Here, as in the case of Maddox and gelatino-bromide emulsion, it would be unjust not to mention the work of Ives, Lumière and others who have labored long and fruitfully in the field; but valuable as their work may be, not one, in my humble opinion, has contributed so much to the realisation of natural color-photography as Louis Ducos Du Hauron.

Dr. H. W. Vogel, who discovered the possibility of increasing the sensitiveness of photographic materials by the addition of colored substances, I place tenth. Vogel's discovery of the sensitising action of corallin followed by the work of Waterhouse, Eder, Konig and others with the cyanine dyes resulting in the discovery of means for sensitising the photographic plate to any desired portion of the visible spectrum, and far beyond the limits of visibility in the infra-red, immensely increased the scope of photography. Not only was its influence felt in ordinary photography, where the correct interpretation of color-values is necessary, but it made possible the photography of the spectrum both within and without the visible region, as well as three-color photography and in other ways vastly increased the value of photography to many branches of science.

My eleventh choice is the discoverer of the nitro-cellulose base which resulted in photographic film and made the motion-picture possible. The courts have, I believe, settled the rival claims of Dr. Hannibal Goodwin, an Episcopal minister of Newark, N.J., and George Eastman in favor of the former. Without expressing our opinion of the matter, it may be said that it was the Eastman film which first turned the attention of the world to the possibilities of the new negative-material; and it was the Eastman film which solved the difficulties of those at work on the problem of reproducing motion by photography, resulting in the motion-

picture which is now the chief form of amusement and instruction for millions the world over.

Having narrowed the field down to a single contestant, the selection of the twelfth and last member of our Hall of Fame is perhaps the most difficult. So many minds and so many achievements press for recognition that to select *one* seems rank injustice to others of worthy attainments.

I have long considered whether I ought to include in my list Sir William Abney or Hurter and Driffield, who, since they worked together, may conveniently be considered as a single individual. The work of Abney was notable, not only for having been the first really quantitative investigation of photography, but for the amazing versatility of his investigations, which cover nearly every phase of both practical and scientific photography. As one writer aptly put it, "Delve into the literature of any phase of photography and you will find the name of Abney prominent".

While Hurter and Driffield were anticipated by Abney in the quantitative investigation of the properties of the sensitive plate, their work was epoch-making, not only as regards its revolutionary effect on our conception of photographic theory, but for the powerful influence which it has had on all later work. It is largely for this reason that I have selected Hurter and Driffield as the last of the Hall of Fame rather than Sir William Abney; but, as "all mountains are high to the mole", if anyone is inclined to substitute Abney for Hurter and Driffield, I shall not dispute their reasons for so doing.

In conclusion, to those who find these thoughts to contain naught but dry historical matter I ask, as did Harrison in *The History of Photography*, "Have not these men of might who laid the foundations of our science a claim that we should make ourselves acquainted with their lives and work? What soldier does not read of the campaigns of Wellington and Bonaparte with interest? With equal interest ought 'the children of the sun' follow the path of the patient Niepce, and stand by the death-bed of Scott-Archer, who gave his precious discovery free for the use of all, and died in utmost poverty, and before his time, because he had over-strained his powers in the cause of our science".

Hypo-Money

J. E. BULLARD

MOST people who are really interested in photography but who have not reached the point where they are so skilled in pictorial art that their pictures are sought after and money forced upon them, find that buying new camera, purchasing a new lens or other equipment is considerable of a drain on the exchequer. As a matter of fact, there are a good many who are not able to buy all the photographic apparatus and material which they feel they ought to have. Home-made devices will serve some of the purposes; but there are certain requirements which cannot be met by anything that can be constructed at home. If only enough money could be earned with the camera to meet the cost of the hypo used, that would help some.

Good photographs that have some human-interest appeal can always be sold; but in order to realise very much profit it is necessary to devote a good deal of time to the work. In other words, one must make more or less of a profession of the work. He must study the markets and learn what is easiest to sell and make such pictures. He must keep in constant touch with all the various publications and organisations that buy photographs in order to know what photographs he has on hand will be likely to sell. This takes a good deal of thought and time; and, for the person who does not want to make a business of his photographic work it may seem far from pleasurable.

A great many photographs can be sold, if a little story is written around them. As a matter of fact, photographs that could not be sold singly will sell readily if grouped together to illustrate an interesting article. Sometimes, however, the article will sell and the photographs come back.

Several years ago an artist drew some sketches for which he thought there was a market. He sent them out to what he considered good markets, but they were returned. Finally, he decided that they needed a little story written around them. He wrote the story and mailed it with the sketches. He sold the story, but the sketches came back. As a matter of fact, he succeeded in selling some more written matter before he finally disposed of the sketches.

What happened in the case of this artist may happen in the case of the photographer. Of course, money comes in; but for one who is not accustomed to writing it may prove to be rather

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hard-earned money. Writing is a business which requires time, thought and training and everyone who wants to make his camera pay, at least a part of the cost of its keep, may not have the urge to write. He may even rather forego the money he might get than to go to the trouble and the time needed to get the money for his photographs, if he has to labor over a typewriter in order to get it.

The typewriter in fact may be another expense he can ill afford. Anything that is written and submitted to publishers these days has to be typewritten. It is rare that a manuscript written with pen or pencil will receive favorable consideration. The photographer, then, who writes in order that he may sell his photographs must either have the use of a typewriter and some skill in operating it, or he will have to hire some one to type his manuscripts.

Such things as these serve to prevent many a person who can make very good photographs from making any attempt to get money for them. Yet, there are ways that money can be earned, though possibly not large amounts, without going to any great degree of trouble.

In every community there are some people who do more or less writing. Every person who writes needs at one time or another photographs. Trade-paper writers are especially in need of photographs, and it is not always easy for them to have just the sort of photographs they wish made for them. Some writers, in fact, are virtually driven to take up photography to the extent of making the pictures they must have and which, for one reason or another, it does not seem practical to get in any other way. These writers often are no more interested in photography than the photographer may be in writing.

If the two can be brought together, arrangements can readily be made which will be to their mutual advantage. If the photographer will call on the editor of the local newspaper, tell him exactly what he wishes to do, and ask him for the names and addresses of any writers he knows, the chances are that he will get a good start on a list of the writers in his community. Nearly every newspaper-editor knows personally or knows of every person in the community who does any writing worth mentioning.

The next step is to make up samples of the work the photographer has done in order that he may show the writer the quality he may expect. With these samples call upon the writer, show him the photographs that have been made, explain what can be done and give a scale of prices. If rush-orders can be attended to, make this a point. It sometimes happens that a writer sends out an article which is accepted on condition that photographs can be obtained. Waiting for an industrial photographer to handle the work may mean a rejection or at least a month or so delay in getting the money. If good pictures can be made and finished so that they can be mailed to the publisher the same day his letter arrives, everyone is very sure to be pleased. A photographer who could serve a writer in this manner would surely make a good friend of that writer.

Making the photographs for writers is probably the simplest possible way of earning money with the camera. They know exactly what they want. They will make all the arrangements for having the pictures made and all the photographer has to do is the work of making and finishing the photographs. No mounts are ever required. It is just a matter of making clear prints from good negatives and giving these prints a smooth, glossy finish. The work is simple and easy for anyone who has mastered photographic technique.

The work that can be obtained from most any writer will go a long way toward buying all the hypo used for one's photographic work. If a number of writers can be interested, perhaps a new camera, a new lens, an enlarging-outfit or something else that is needed can be bought out of the proceeds.

Another source of income that it is easy to develop is in connection with amateur pageants and theatricals. For example, a few years ago the pupils of one school staged quite an elaborate pageant. Those of each room were dressed in costumes and all the pupils took some part. A writer who taught that he would some day have need of just such pictures made photographs of the pupils from the different rooms, dressed as they had appeared on the stage. He had no thought of selling prints; but did send some around to the teachers and to the principal. He was asked what it would cost to make more prints for the children. He gave a price with no idea that many prints would be demanded; but before he was through, he had sold well on to two hundred at a price which showed a fair profit, even though he paid a photo-finisher to make the prints.

There are always affairs such as this taking place where good photographs will sell. The actors and the friends of the actors in amateur theatricals are good customers for photographs made of stage-settings and the actors, and also of individuals playing parts.

At the churches, at the schools, at the clubs, at the community house, if there is one, hypo-money is waiting for the photographer who is at all awake to his opportunities. Just make the photographs that promise the best results, finish them and show those most likely to be interested the finished prints. Sales are very certain to result.

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In the case of these affairs, however, it is better to make the photographs without intimating that they are for sale. Usually, the best poses and the best photographs result, if the subjects have no idea of spending money for them later. As a matter of fact, if any attempt is made to make sales in advance, it may not be so easy to obtain opportunities to make photographs and many a dollar is lost. It is far better to let the sales take care of themselves and merely make the photographs without thrusting forward commercialism. This method will usually please the photographer because he lets his work sell itself. It pleases his friends because he doesn't annoy them by always trying to sell them something. As a matter of fact, the plan can be worked in such a way that people who buy the photographs consider the photographer is doing them a favor by selling them. This, of course, is the highest form of selling-art. Therefore, it is better to pay virtually all of one's attention to photography and let the work do the selling.

Birthday, and other parties, also offer opportunities. An amateur photographer will be allowed to take many pictures no one else would be permitted to take because of the fear of the cost. If it is thought he is making them for the mere pleasure of it, or to increase the size of his collection, no trouble at all is experienced in getting permission to make them. As soon as the prints are shown, however, a desire to possess is likely to grow in the hearts of those who see them and sales naturally follow.

In such ways as these, any photographer can pick up enough money to make his hobby a far less severe financial burden on him. At the same time he can continue to do just that sort of work that gives him pleasure.

Should a Photo-Dealer Read Photographic Magazines?

A. H. BEARDSLEY

WITHIN the past few months there has been not a little interest shown in the photographic dealer, what he does or does not do, to meet the present needs of the amateur and professional photographer. Times have changed, new equipment, new methods and new ideas follow one another in bewildering rapidity. It is no easy matter to keep well informed nor extend to the modern photographer the attention and service which he requires, and often demands. The photo-dealer is a busy man. Not often, but sometimes, he overlooks an opportunity, due to his being very busy trying to meet the wishes of his customers. Among other opportunities which he sometimes misses, is the one to read and to sell photographic magazines. Yes, I know that he says there is not much profit in selling photo-journals, that he already knows as many photographic facts as are contained in the leading magazines and that the manufacturers maintain a steady and voluminous flow of helpful and practical descriptive matter to every dealer's desk. Why bother at all with the photo-journals? My answer is that it is simply good business judgment. This is not said because I happen to be publisher of a photographic magazine. Years before I ever had any idea of being connected with a photo-journal, and when I was in the photo-supply business with one of the leading dealers in the United States, I discovered that the sale of photographic magazines was good business for the dealer.

Let me try to state my reasons, briefly. To me, the strongest reason for a photographic dealer to read and to sell photographic magazines is to obtain a cross-section view of what is in the minds of his customers and to stimulate sales in his own store. By means of articles, letters and news-items in the photographic press the dealer can know what the amateur and the professional think of this or that product in actual field-work. He can sense what models and general styles of cameras are popular with a certain class of customers. He can tell whether or not what he himself selected as a leading brand is really as popular as he assumed. He can get tips as to what service, goods, and quantities will sell.

When it comes to increasing sales in his own store, he will discover that by calling attention to this or that article or advertisement which he knows will interest a certain customer, he will not only sell a copy of the magazine but very often the goods to which the article or advertisement refers. Every customer is human. He appreciates personal attention and being selected for little courtesies which the dealer and his assistants can extend. One of these courtesies is to find out what branch of photography is of special interest to a customer and then tactfully see to it that any article or advertisement pertaining to this branch is brought to his attention. The photographic magazines will very often do what the dealer cannot do; but the dealer should first become a careful reader himself before he can utilise the photographic press to his advantage.

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SUNSET AFTER RAIN
DR. MAX THOREK
HONORABLE MENTION—REAL SUNRISE AND SUNSET PICTURES

EDITORIAL

The Value of Uniform Temperature

THE nautical term, "to keep the ship on an even keel" is a good maxim—one that may well be applied profitably to our varied human activities. Yet, fortunately and in a philosophical sense, an even standard cannot always be maintained. Think how monotonous life would be, were there no contrast, no change, no variety!

Even comparatively so trivial a matter as the practice of photography is influenced by quickly-changing conditions of temperature—cold to heat and vice versa, although we all appreciate the uniformity in the action of chemical manipulations. In the laboratory (darkroom) it is imperative that during certain chemical reactions a given degree of temperature should prevail. The delicate photographic emulsions are exceedingly sensitive to sudden climatic changes. Heat and humidity influence the effectiveness of chemicals, emulsions and solutions, and success depends upon the judgment and vigilance of the operator. And the photographer—active in the open and using material which is dependent upon subsequent skilful manipulations in the darkroom—is heedless of the fate that awaits the film in his camera, owing to excessive summerheat to which it is thoughtlessly subjected. If motoring, the worker may place his beloved camera between his feet on the heated floor of the car. Then, at the end of the day's work, he puts the film-charged camera in a "cool, dry place", when an untoward reaction begins to take place. Another deleterious reaction will set in, when the camera is taken out into the open, the film responding to the action of the higher temperature.

A similarly deleterious effect is likely to be produced when, during the cold weather, the camera is taken suddenly from its temporary resting-place in the usually overheated American apartment—80° Fahrenheit or higher—out into the cold, wintry atmosphere. The harmful effects of all these sudden physical changes will be visible in the developed film or plate. The wise photographer will care for his camera to suit prevailing climatic conditions. Every modern steam-heated apartment is provided with a store-room which is usually situated in the basement where, removed from the furnace, a place may be found that is cool and dry On the other hand, with the arrival of summer-weather, when the temperature rises, it is well to transfer the camera or sensitive material to a more suitable repository, in order to avoid subjecting either or both to atmospheric changes or shocks. Unlike human beings, the sensitive contents of a camera cannot protect itself when being transferred from one atmosphere to another which is drastically different. Perhaps, some day, a resourceful scientist will devise a photographic emulsion that will be insensible to sudden climatic reactions. Until then, it remains for the photographer to exercise an intelligence sharpened by practical experience.

Wanted—A Likeness

THE importance of having a genuine likeness, in the form of a portrait-photograph, that shall serve as a visual substitute for the sitter and to be handed down to succeeding generations, has been the great desideratum since the first daguerreotype was made in 1839. The failure, in many cases, to produce a photograph of the sitter that shall represent him, or her, as seen by relatives and friends, under normal conditions, may be ascribed to the inability of the photographer rather than to the sitter. Of course, no one can censure the former if the patron insists on being excessively flattered—to appear much better-looking or younger than she really is; although the slogan of the professional photographer regarding his customers is, "Give them what they want". So many photographers have not the tact or ability to interpret the personality of their sitters, but habitually apply one uniform style of lighting to all, and make characterless pictures. They should rather treat every sitter as a separate and different individual, study the peculiarities of each—which can be done by tactful observation—and try to produce an appropriate and pleasing expression. In this, the photographer may be aided by hints from the sitter or, if deemed necessary, by a member of the family stationed nearby. It is unfortunate, but true, that some photographers are temperamentally or otherwise unfitted to make a really successful sitting, but eminently qualified to engage in some other pursuit; and yet they appear to be making a living.

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ADVANCED COMPETITION

Closing the last day of every month
Address all prints to PHOTO-ERA MAGAZINE, Advanced Competition
Wolfeboro, New Hampshire, U.S.A.

Prizes

First Prize: Value $10.00.
Second Prize: Value $5.00.
Third Prize: Value $3.00.

Honorable Mention: (*a*) Those who win an Honorable Mention Award and are *not regular subscribers* will receive PHOTO-ERA MAGAZINE for six months with the compliments of the Publisher.

(*b*) Those who win an Honorable Mention Award and are *already subscribers, or have been subscribers,* will receive an Honorable Mention Certificate. Those who win ten of these certificates and send them to us to be recorded will receive a neat silver cup, suitably engraved. There is no time-limit. However, ten certificates must accompany all requests for the cup.

Prizes may be chosen by the winners, and will be awarded in photographic materials sold by any dealer or manufacturer who advertises in PHOTO-ERA MAGAZINE, or in books. If preferred, the winner of a first prize may have a solid silver cup, suitably engraved.

No Prize or Honorable Mention pictures are sold, exchanged or the halftone-plates sold without permission, in writing, from the maker of the print. Proceeds of all sales, *excepting halftones,* go to the maker of the picture.

All competition-pictures not returned are used to make up the PHOTO-ERA PICTURE EXHIBIT which is sent to schools, libraries, museums, camera clubs and to responsible organisations for exhibition-purposes, *free of cost.*

Rules

1. This competition is free and open to photographers of ability and in good standing—amateur or professional.
2. Not more than two subjects may be entered, but they must represent, throughout, the personal, unaided work of competitors. Subjects which have appeared in other publications are not eligible, nor may duplicate prints be sold, or entered into competitions elsewhere, before PHOTO-ERA MAGAZINE awards are announced.
3. Prints on rough or linen-finish surface, and sepias, are not suitable for reproduction, and should be accompanied by smooth prints having the same gradations and detail. Prints may be mounted or unmounted.
4. Each print must bear the maker's name and address, the title of the picture, and the name and month of competition, and should be accompanied by a letter, *sent separately,* giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer, and printing-process. Enclose return-postage. Data-blanks sent at request.
5. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA MAGAZINE, unless for special reasons. This does not prevent the photographer from disposing of other prints from such negatives *after* he shall have received official recognition.
6. Unsuccessful prints will be returned only when return-postage at the rate of one cent for each two ounces is sent with data. Criticism at request.
7. Prints should be carefully packed between two layers of cellular board so cut that the corrugations run at right-angles to each other.
8. Competitors who have won three first prizes within a twelvemonth become ineligible to compete for prizes in this competition for *one* year thereafter.

Awards—Advanced Competition
Subject—Real Sunrise and Sunset Pictures
Closed August 31, 1926

First Prize: Wm. O. Yates.
Second Prize: Allen Fraser.
Third Prize: Anne H. Mellin.

Honorable Mention: E. J. Brown; Mrs. Emily H. Hayden; J. K. Hodges; Duane P. Hotchkiss; Dr. K. Koike; Edwin W. Lewis; Mrs. L. N. Lindsey; R. Morita; I. A. Murphy; Louis R. Murray; C. A. Musgrave; Frank Reeves; Henry Sill; Dr. Max Thorek; Alfred K. H. Wong.

Subjects for Competition—1926

"My Home." Closes January 31.
"Miscellaneous." Closes February 28.
"Indoor-Genres." Closes March 31.
"Table-Top Photography." Closes April 30.
"Artificial Light Photographs." Closes May 31.
"Miscellaneous." Closes June 30.
"Pictures of Children." Closes July 31.
"Real Sunrise and Sunset Pictures." August 31.
"Wild Flowers." Closes September 30.
"Miscellaneous." Closes October 31.
"Lakes, Rivers and Brooks." Closes November 30.
"Interesting People and Places." Closes Dec. 31.

Photo-Era Prize-Cup

FADING LIGHT
WM. O. YATES
FIRST PRIZE—REAL SUNRISE AND SUNSET PICTURES

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EVENING-HOUR — ALLEN FRASER

SECOND PRIZE—REAL SUNRISE AND SUNSET PICTURES

Advanced Competition

No lover of nature can fail to catch the spirit of the July sunset, so beautifully interpreted by Wm. O. Yates, as reproduced on the preceding page. The artist has built up his picture, plane upon plane, culminating in a burst of light, with masterful, compelling artistry. It is not a technically perfect crescendo—for such would produce a degree of monotony—but rather a succession of rollers relieved by suggestions of the partly hidden sun above. The performance is marked by a warmth of feeling and atmospheric tenderness that befit a scene such as this, on a late, warm afternoon, on the shores of Lake Erie. The tonal values are exceptionally true and fine, and the perspective likewise represents rare technical perfection. In the division of space, too, the artist has shown praiseworthy judgment.

Data: Lake Erie; July, 7.40 P.M.; subdued light; 8 x 10 Century View Camera; Wollensak 18-inch Verito Lens; at F/6; quick bulb-exposure; Eastman Commercial Panchromatic Film (no color-screen); Elon-Hydro; Eastman Portrait Bromide E Buff contact-print.

The author of "Evening-Hour", Allen Fraser, is a stickler for striking effects, even if he has to sacrifice a degree of fidelity to nature. The bright splash of light, partly reflected in the waters of the river, arrests the eye. It is the keynote of the picture. The pictorial design is vigorous in character and finely balanced—the close group of gracefully shaped trees at the bank of the stream, at the left, finding a compensating object in the form of a small leafless tree, at the opposite end of the picture-space.

Data: North West Area of Halifax Harbor, Nova Scotia; August 17, 9.30 P.M.; 5 x 7 Graflex; 8½-inch Zeiss Tessar; at stop F/8; 1/25 second; Agfa film; no screen; Duplex developer; Artura print.

"Bright and Early at Beach Haven" is a joy; it is such an attractive subject. Everything in the picture is in harmony. Were it not for the pier, the theme would be common-place, but the result still beautiful, because of the morning's glory gently and prettily reflected on the waters of a sea, probably the Atlantic. The shadow-side of the incoming rollers accentuates the low-toned foreground which is nicely balanced by the gray-tinted morning-cloud. Well proportioned and self-contained though it be, the pictorial design seems capable of improvement on account of a surplus of material. The uppermost cloud appears as an unnecessary accessory, besides detracting in a measure from the sunrise proper. Therefore, it may be advisable to dispense with a strip about half an inch wide at the top. A strip a trifle wider trimmed from the bottom with its too-generous foreground will now bring the picture proper closer together, add to its force and enhance the general effect. These alterations are suggested in connection with the present halftone-reproduction. If Miss Mellin is satisfied with the results of this simple experiment, by means of a white card she can trim her prints accordingly.

Data: Made at Beach Haven; September, 7 A.M.; 6¾-inch Modico Anastigmat; F/7.5; at F/16; 1/50 second; Film; Elon; Azo E No. 2 print.

WILFRED A. FRENCH.

A Hungry Crowd

FLORIDA paper—"Throngs crowded the cafés after cold drinks, and after eating those who wore bathing suits, went down to the beach for a swim."

BRIGHT AND EARLY AT BEACH HAVEN
ANNE H. MELLIN
THIRD PRIZE—REAL SUNRISE AND SUNSET PICTURES

We Endorse This Heartily

In a recent issue of *The View-Finder*, the monthly publication of the California Camera Club, the editor, Stella E. Mackintosh, has written a short editorial which we endorse heartily and commend to the attention of our readers. We quote it verbatim.

"Most of us have been away for a week or two this summer, perhaps at the seashore, perhaps in the mountains, and we have enjoyed Nature's beauty-spots; but have we thought seriously of the damage done by the fire whose smoke possibly interfered with the particular picture we wanted on a particularly pleasant jaunt along the mountain-trails? Have we considered the broken plants or trees, caused by someone's carelessness, just where we would have a fine growth in the picture, or the litter and rubbish scattered about the foreground of that inspiring scene? Probably we just grumble because someone was thoughtless and left the spot in such a condition that we could not get the picture we should have had.

"But a few of us saw the danger, the damage caused by that carelessness. The smoke, though many miles away, meant a big loss in timber or other property as well as in beauty; the untidy condition of a campsite perhaps means polluted streams and danger to health. How much finer the idea of conservation!

"So the camera-club members, whether on short hike, automobile-trip or annual vacation, respect the property of others, photograph the beauty spots as a reminder in days to come, and continue on their journey, happy in the thought that they have helped preserve for generations the beauties of our California."

False Idea of Art

"What did you think of my original jazz composition?"

"It didn't strike me as a composition," answered Miss Cayenne. "It was an imposition."

Washington Star.

XUM

SUBJECT FOR NEXT COMPETITION

ADVANCED WORKERS

HERMITAGE—HOME OF ANDREW JACKSON — WM. M. RITTASE

EXAMPLE OF INTERPRETATION

Advanced Competition—Interesting People and Places
Closes December 31, 1926

THE competition which we had last year revealed that it was rather difficult for some of our readers to decide in their own minds just what made people and places interesting. Many discovered that what they considered to be of interest did not impress others at all. I admit that it is not so easy as it might be to meet the conditions of this competition; but then it is good for us all to have problems to face and to overcome.

In submitting a picture to this competition the important thing to bear in mind is whether or not the print will interest a total stranger. Have you so arranged and presented the picture that it tells its own story and possesses that intangible something which grips the beholder wherever he may be? Then, too, have you weighed carefully the question of whether historic interest alone or a combination of that and pictorial skill makes your contribution of interest? We should all remember that most of us could make a fair picture of the Capitol at Washington; but the trained and observant pictorialist would make the picture that would grip by its sheer beauty. Its appeal would not depend solely upon the fact that the subject was the United States Capitol. In other words, the worker should not lean too heavily on the subject for support. Let him stand or fall on his own photographic and artistic skill.

Then, again, in the matter of sending pictures of interesting people, it is well to think the matter through carefully. There may be a person in your community who is eccentric, philanthropic, wealthy, in the political limelight, an artist or a writer. Locally, this person is of great interest; but will the picture you make appeal to the stranger who, perhaps, never heard of your town or the people in it. However, if your pictorial skill is such as to bring out all that there is in the subject and his story, you have made the person interesting to all. It may not be amiss to say here that many a salon-print is two-thirds thought and one-third photographic technique. By that I mean to emphasise the importance of thinking things through and planning, in so far as it is possible to do so. Therefore, pictures for this competition should have an appeal which can be readily understood and appreciated by all who view them.

A. H. BEARDSLEY.

BEGINNERS' COMPETITION

Closing the last day of every month
Address all prints to PHOTO-ERA MAGAZINE, Beginners' Competition
Wolfeboro, New Hampshire, U.S.A.

Prizes

First Prize: Value $5.00.
Second Prize: Value $2.00.

Honorable Mention: (*a*) Those who win an Honorable Mention Award and are *not regular subscribers* will receive PHOTO-ERA MAGAZINE for six months with the compliments of the Publisher.

(*b*) Those who win an Honorable Mention Award and are *already subscribers, or have been subscribers,* will receive an Honorable Mention Certificate. Those who win ten of these certificates and send them to us to be recorded, will receive a neat silver-cup, suitably engraved. There is no time-limit. However, ten certificates must accompany all requests for the cup.

Prizes, chosen by the winner, will be awarded in photo-materials, sold by any dealer or manufacturer who advertises in PHOTO-ERA MAGAZINE, or in books.

No Prize or Honorable Mention pictures are sold, exchanged or the half-tone plates sold without permission, in writing, from the maker of the print. Proceeds of all sales, *excepting halftones,* go to the maker of the picture.

Rules

1. This competition is open only to beginners of limited experience with practical camera-activity, and whose work submitted here is without any practical help from friend or professional expert.

2. Workers are eligible so long as they have not won a first prize in this competition. Winners of the first prize automatically drop out permanently, but may enter prints in the Advanced Class at any time.

3. Prints eligible are contact-prints and enlargements up to and including 8 x 10 inches.

4. Prints representing no more than *two* different subjects, for any one competition, and printed in any medium except blue-print, may be entered. Prints may be mounted or unmounted, as desired. Subjects which have appeared in other publications are not eligible, nor may duplicate prints be sold, or entered in competitions elsewhere, before PHOTO-ERA MAGAZINE awards are announced.

5. Prints on rough or linen-finish surface, and sepias, are not suitable for reproduction, and should be accompanied by smooth prints having the same gradations and detail.

6. Each print entered must bear the maker's name and address, the title of the picture, and the name and month of competition, and should be accompanied by a letter, *sent separately,* giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing-process. Enclose return-postage in this letter. Data-blanks sent at request. Criticism at request.

7. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA MAGAZINE, unless for special reasons. This does not prevent the photographer from disposing of other prints from such negatives *after* he has received official recognition.

8. Unsuccessful prints will be returned only when return-postage at the rate of one cent for each two ounces or fraction is sent with data.

9. Prints should be carefully packed between two layers of cellular board so cut that the corrugations run at right angles to each other.

Awards—Beginners' Competition
Subject—Miscellaneous
Closed August 31, 1926

First Prize: Horace Tyzack.
Second Prize: Haakon Haug.

Honorable Mention: J. Daniels; Vincent Dolfi; Rudolf Haase; Godfrey Priester.

How Much Do You Like Photography?

USUALLY we measure a person's interest in a subject by the attention which he or she devotes to it. When the subject is one which at best can claim only part of our time, it is especially interesting to note how much of this limited time is given to photography—the subject of interest to readers of this magazine. The snapping of the picture is but a beginning. What happens after that? In many cases just a call at the nearest drug-store or photo-dealer's to leave the exposed roll of film. What does the clerk at the drug-store or photo-dealer's do with it? "Blessed if I know" is what the average snapshooter replies. In due course, the finished negatives and prints are ready. The snapshooter calls for them. The clerk passes an envelope over the counter. Eagerly the snapshooter opens the envelope. The negatives are there; but where are the prints? He asks the clerk. "What, no prints?" There must be some mistake. None whatever; there was not one negative fit to print. "Well, I don't believe it," says the snapshooter. "Very well," replies the clerk "I'll show you". He pulls the negatives from the envelope. All of them were out of focus, under-exposed, and some badly blurred, due to moving the camera. The clerk did his best to explain; but the snapshooter declared that the roll of film had been ruined in the darkroom. Next time he would take his roll of film to a good, *reliable* place. In due course there was a next time, and with the same result. Again the snapshooter condemned, and went elsewhere. And thus it went on indefinitely. One day a friend asked the snapshooter how he liked photography. What the snapshooter replied is not printable. However, before the conversation was over the snapshooter discovered that the reason he did not like photography was because he knew nothing more about it than to snap the shutter. In short, he did not like photography enough to learn something about it. His lack of interest cost him many rolls of film with virtually no good pictures to show for the effort, time and money expended. This is no unusual case, nor is it overdrawn. There are too many who do not like photography well enough to get the greatest return in pleasure and benefit.

Every beginner should make it his or her object to know what is being done—or ought to be done—to the roll of film which was left at the drug-store or photo dealer's. When the finished negatives and prints are presented by the clerk, the beginner ought to know whether or not the criticism offered is justified and correct. Let the beginner prove to himself and to others how much he likes photography.

A. H. BEARDSLEY.

XUM

CROSS-SECTIONS HORACE TYZACK

FIRST PRIZE—BEGINNERS' COMPETITION

Beginners' Competition

WHEN one beholds a confused mass of imaginary objects assembled by a painter professing to represent the modern, advanced or futuristic school of art, he is inclined to smile. When, however, an amateur photographer of sound mind and with a knowledge of pictorial composition proclaims a message—by means of familiar and recognisable objects logically assembled and correctly photographed, the observer is not apt to question the sanity of the artist, but will stop and consider the problem. In "Cross-Sections", Mr. Tyzack presents a caprice, if I may call it such, that offers food for thought. It is at least a novel theme, for which the author deserves high praise. The picture has rhythm, unity, and significance. The surface of the nearest of these wooden blocks is very properly lower in tone than its companions, with the exception of the one in the rear. One naturally might wish the block at the right to be in less high a key; but in its present illuminated state it forms the most conspicuous highlight in the group, thus serving to enhance the tonal values of its neighbors and to give life to the picture, which is capable of yielding a version different from the one I have given. "Cross-Sections" is a sort of innovation in these competitions and, together with whatever story it may convey, it is heartily welcome in our midst.

Data: Made at Salt Spring Island, B.C.; June, 5 P.M.; dull sunlight; quarter-plate Reflex Camera; 6½-inch Cooke lens; at F/11; 1/10 second; Speedway plate; Non-Staining Pyro; enlarged on Etching Brown Bromide.

"Rain", by Haakon Haug, represents a typical scene in the town of Molde, Norway. These gentlemen seem to scorn the use of umbrellas—unless the rain is a light one. The observer, at the right, is unconscious of the presence of our camerist. For this bit of attention the beholder is grateful. It is the making of the picture. The whole scene is natural and pleasing. The wetness is convincing, on the sidewalk and elsewhere. The picture is well planned as to significance, unity and balance, and the technical side merits equal praise.

Data: August, 6 P.M.; light, poor; Goerz lens; at F/6.8; 1/25 second; Kodak Roll Film; metol-hydro; print, "artificial printing paper".

WILFRED A. FRENCH.

How My Art Enriches Life

FIRST comes the zest of contact. To "get" people and fairly interpret their personalities, one's viewpoint must keep fresh and vivid, and in meeting them halfway we run down many diverse and diverting roads. In photographing the erudite we converse brightly on the Uttermost, then dally a bit with frivolous, or to catch the look of childish wonder which so entrances grandmamma, cavort before the baby like a crazy jumping-jack.

To whet the wits, try advertising! Depict the luscious date which, when Johnny sees, Johnny wants, and mother dashes out to buy. Render cheese so tastily that the very mice nibble the magazine. Convey the charm of Cutem's Cream with such allure that Venus herself would write for a sample. Thus every day in every way, life becomes richer and richer.

After working a while at photography, either as professional or amateur, the simplest things take on a new significance, you note the contrasts of light and shade, the subtleties of tone-value, feel the interest of related forms and everywhere respond to the rhythm of line, singing as clear as a phrase of music.

Then there is the mean, messy, technical side calling for patience, perseverence and a very nice precision. Long before signing a masterpiece you roll up your sleeves, play about in poison—keeping the cyanide out of the soup—and work in icy water till the hand

RAIN — HAAKON HAUG

SECOND PRIZE—BEGINNERS' COMPETITION

hangs dead on the wrist. Thus plates and characters may be developed in the same dark-room. And when an ornate diploma, inscribed in the very best Dutch, arrives from Java, or a prize cheque falls from a letter, behold the reward!

The old masters of wood-cut and etching worked for the joy of the doing—the gods of Go-Get-'Em and Efficiency not being created—their work was honest, their materials beautiful and lasting and we are the richer for the prints they left and the spirit in which they were made.

To conquer the cheap standards now rampant we must revive and maintain the old craftsman-conscience, handing on true and enduring portraits of our friends and families and of the famous people of today, or preserving in an exquisite print some fleeting mood of nature, some characteristic bit of life, or the abstract beauty which an artist may see and hold for the days to come.

Margaret Watkins in *The Ground-Glass*

The Dangers of Surf-photography

THE surf along the Massachusetts coast, last September, was unusually heavy and produced strikingly pictorial effects. Eager to secure photographs of these rarely beautiful scenes, near Rockport, two girl-camerists ascended a rock, which they considered a safe viewpoint. Unexpectedly, however, heavy surf breaking over the rocks swept both camerists into the sea. The brother of one of the girls leaped into the water in an attempt to save his sister, but her body was carried around the point of rocks and dashed against a side of the cliff before he could recover it. The other girl, fortunately, was not drowned; she was brought ashore, uninjured. We sincerely hope that other camerists, ambitious to obtain pictures of dashing surf, will take heed and avoid hazardous opportunities.

William Norrie, the famous Scottish marine-photographer, when making pictures of dashing surf, always entered the water arrayed in oilskins, "Sou'wester" and high rubber-boots—as pictured in a familiar camera-advertisement—but did not venture where his life was endangered. For beautiful and striking pictorial effects, his pictures have never been surpassed, and many of them have graced the pages of PHOTO-ERA MAGAZINE in years past.

Practice Makes Perfect

A LARGE company was to be photographed in a group, including the photographer, who sought the aid of a youth to press the bulb. Everything was ready at last, and the operation was complete. When the group was dispersed, it occurred to the photographer to ask the boy if he had pressed the bulb exactly as instructed.

"Oh, yes," said the boy, "I practiced it half a dozen times before I took the group!"

Nebelspalter, Zurich.

XUM

THE BEGINNERS' SANCTUM

A. H. BEARDSLEY

Photographic Adventures of a Beginner
No. 9

SHORTLY after my experiences with enlarging, as recorded last month, I arrived at that point in my photographic career where good fortune enabled me to consider purchasing a better camera. No sooner did this happy moment arrive than I was confronted with the problem of what camera to buy. In those days there was not the wide and attractive variety of cameras to be had which are now offered. Even so, the number of models and sizes was sufficiently bewildering to cause me to spend many an evening with catalogs, pamphlets and price-lists. At length, I decided upon a folding-camera, equipped with a rapid rectilinear lens and automatic shutter. It had to be focused, the correct diaphragm used and the shutter set properly before a picture could be made. This was a radical change from the little box-camera which needed virtually no attention. However, I came to the conclusion that I must take my place with the experienced workers, all of whom used focusing-cameras. When I recall my efforts to master a focusing-camera, I understand why those who use them successfully are called experienced.

Those who have had a similar experience will understand when I say that I could not get home quickly enough with the new camera. What a splendid appearance it did make, and how very insignificant my little box-camera looked beside it. Of course, the next step was to make some pictures with it. At the first opportunity I filled the new camera with a six-exposure roll and hurried to a nearby park. There I found a pretty little fountain which I decided would make a good subject for my first exposure. I opened the camera, pulled out the front and then was confronted with the problem of setting the focusing-scale. I paced the distance to the fountain. It was about thirty-five feet from the point where, according to the finder, I could include the entire fountain. However, there was no thirty-five foot mark on the scale. There was a twenty-five and a fifty foot mark. What was I to do? With my little box-camera I could make a picture from any point I chose. Here I had just spent a considerable sum of money to have the benefit of better equipment and, at the first exposure, I was stuck with a problem. Not knowing of any better way out of it, I decided to make one exposure at twenty-five feet and a second one at fifty feet. By comparing the two negatives I would be able to tell whether one or the other distances was correct or whether both were incorrect. I made these two exposures with the diaphragm set at F/8 and the shutter at 1/25 of a second. My next subject was a vista across a small artificial pond. Clearly, this would require the camera to be focused for one hundred feet; but what lens-opening and shutter-speed should I use? Was F/8 or F/16 correct with the shutter set for 1/25 of a second? Or should I use a shutter-speed of 1/50 or even 1/100 of a second? To solve this problem I made four different exposures with the four different lens and shutter-speed combinations. What the resulting negatives revealed I shall record in Adventure No. 10.

A. H. BEARDSLEY.

Of Value to Users of Film-Packs

I USE a film-pack on my Graflex because it is so light and compact; but have often been disappointed, upon developing the negatives, to find some, if not all of them, badly fogged.

A stranger whom I met while in Plymouth, Mass., one day last summer was using a film-pack on his Graflex and I asked him if he didn't have the same trouble. He was quick to reply in the negative and showed me a little trick which I would like to pass on to others who may be having the same trouble.

I had been pulling the tabs out and then, using the back of the pack-adapter as the tearing edge, folding them back and tearing them off at the very edge of the pack-adapter.

His method was to pull them all the way out just the same; but instead of tearing them off close, he placed his thumb in between the edge of the adapter and the place where he intended to tear off the tabs, and started the tear at the edge of the tab. This made it easier to tear them off, without pulling so hard on the pack and also prevented them from being torn off so near the slot in the pack.

I tried it the rest of the day and was gratified to find that none of the negatives made after I did this were fogged. I have removed the paper-tabs in this way ever since and have had no more trouble. The instructions on the pack say nothing of this; but I suppose that the editors of PHOTO-ERA MAGAZINE could explain it quite easily. The fact is: *it works!*

ALFRED R. MATHEWSON.

Color-Screen for Portrait Lens-Attachment

VERY often one makes a photograph of some object such as, for instance, a group of flowers with a Kodak using a portrait lens-attachment which fits over the regular lens. The portrait-lens enlarges the object, but fails to produce true color-values in the finished photograph which is often desirable. Therefore, a color-screen or filter that will fit over the portrait lens will often be found of use. Having looked around for a color-filter which could be used with a portrait-lens

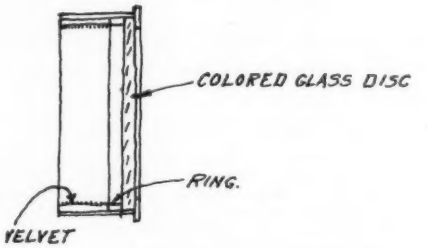


DIAGRAM OF COLOR-SCREEN W. J. EDMONDS, JR.

and finding none, I manufactured a device which has proved very satisfactory and which was constructed as follows:

A round apothecary's pill-box having an internal diameter about 1/8-inch larger than the outside diameter of the portrait lens-barrel is procured. A hole is cut in the bottom of this box leaving a sufficient amount of the bottom to hold a glass-disk in place. A disk of thin glass is cut to fit into this box, cleaned and coated with a warm solution of gelatin, colored with tumeric sufficient to give same a yellow tint. A ring of cardboard made from the edge of the cover is made to hold this glass-disk in place.

The various parts are assembled as shown, after which the inside of the edge is colored black with ink and a strip of black velvet is glued to the inside of the rim. To use this filter it is simply slipped over the portrait lens-barrel and given extra exposure which must be determined by experiment.

W. J. Edmonds, Jr.

How to Hold Quality in Your Negatives

Strange as it may seem, one of the most common causes of a falling off in negative-quality is due entirely to thoughtlessness on the part of the photographer. A demonstrator calling at a studio was informed that his plates were not working clean. The negatives seemed to be lacking in brilliance, due to a degrading of the lower tones that looked very much like fog of some nature. The demonstrator placed one of his own plates in a holder, examining the darkroom-light the while, and then turning it out to see if by any chance some light might be leaking into the room. He had traced such trouble to poor darkroom lighting before, but he could find no fault with this room or its safelight.

Upon examining the camera he found the bellows faded and worn by long use, but wishing to reach his conclusion by a process of elimination of possible causes, he carefully covered the camera-bellows with a heavy focusing-cloth, feeling quite sure that he had hit upon a solution of the difficulty.

The negative was exposed and carefully developed and there was the same effect as in the photographer's negatives—a general fog or veiling over the entire image. But the clear edges which had been protected by the holder were perfectly transparent, indicating that the fog must have been produced in the camera.

Another examination, and the photographer's word for it, proved that the lens had been cleaned at regular intervals. So the next step was to remove the back from the camera and close it up so the rear combination of the lens could be reached.

As the bellows closed, the trouble was quite evident. The inside of the bellows was covered with dust and the rear combination of the lens was coated with a film of dust that was not only sufficient to cause the scattered light that produces the effect of fog but which also stopped enough light to increase exposures necessary for a fully-timed negative.

The lens was removed and both surfaces carefully cleaned with a soft linen-handkerchief which had been moistened with alcohol. Never allow alcohol to reach the edges of a lens as it may get between the lens cells and dissolve the balsam which cements the lens-elements together. If alcohol is used, slightly dampen the cloth, shake it so that most of the alcohol evaporates and clean the lens without wetting it. Ordinarily, dusting the lens-surface and then wiping it with a soft, clean linen-cloth is sufficient.

Lens-surfaces become coated with a film of dirt because the lens becomes cold during the night and when the air becomes warm, moisture condenses on the cold glass. Upon evaporation any dust which was in the air remains on the lens surface and eventually forms a smoky coating.

The effect of fog is caused by these dust-particles in the same way that dust or moisture in the air produces haze, which more or less obliterates the landscape. The light in passing through the lens strikes the dust-particles and is sufficiently scattered to cause a general fog over the entire negative image. Finger-prints or foreign matter of any kind on a lens-surface will produce the same effect.

In addition to cleaning front and rear surfaces of lenses at frequent intervals it is advisable to remove any dust from the inside of the camera-bellows and to keep the lens covered with a cap when it is not in use. And if there is any possibility of the bellows leaking light, they should be repaired by patching or refinishing with some form of opaque varnish.

Lampblack mixed with shellac and thinned with alcohol makes a very good finish for the inside of bellows. If there is a question as to light-leaks in the camera, close the shutter, place a film in the camera, draw the holder slide half way out and allow camera to stand in the light for the length of time you might have a film in the camera while making a sitting. If there are any leaks, the film will plainly show the fog when you develop it.—*Studio-Light.*

Cottaged Contentment

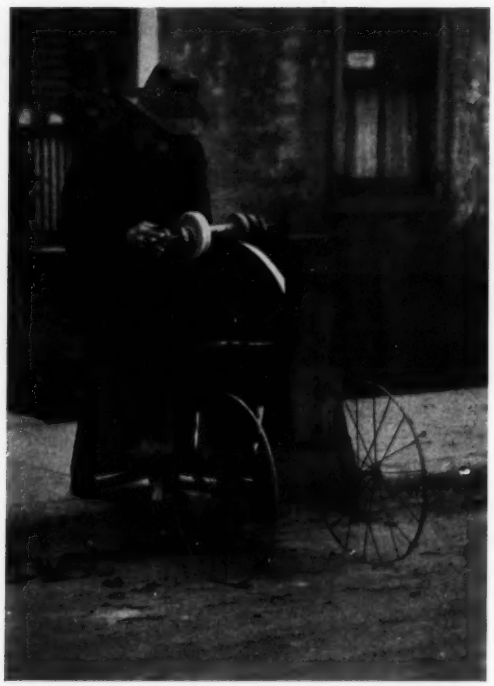
Now and then as you journey along you'll see a little cottage by the side of the road, fronted and surrounded by a clean white picket-fence, a soft and green lawn where vivid spots of flowers thrive with a happy luxuriance and a dog alertly lazing on the veranda. As you pause to admire, you hear the little house, the picket-fence, the flowers and the dog all singing a harmonious note in a song of contentment. If you tarry long enough and reflectively enough, you will hear these words to the song of contentment: "Here by the side of the road we leave the roving to the rovers. We drink of the passing day and sup on the present hour. This life we've met, we love it and are content. All is well."—Exchange.

Cameras and Motorists

The growing number of collisions and other accidents involving drivers of motor vehicles must surely have as one of its effects the carrying of a camera by the owner of a motor-car or motor-cycle, remarks *The British Journal.* Not necessarily for the making of pictures of the scenes of travel, but simply as a stand-by for the production of a photographic record of any accident in which the driver of the vehicle may be involved. For in view of the fact that a great many motor accidents take place in the presence only of the interested parties, a photograph showing the positions of the vehicles immediately after the collision is at any rate a valuable piece of evidence, if no more, for use when, in the sequel, the whole story of the incident has to be thrashed out before a judge and jury. Anyone who has listened to the verbal evidence given in such actions realises the many conflicting statements made of distance and other circumstances, often by witnesses who arrived on the scene after the accident, and who are brought into the case after a long interval of time at the instance usually of one or other of the insurance companies who are the real, though invisible, parties to the dispute.

XUM

OUR CONTRIBUTING CRITICS



THE OLD SCISSORS-GRINDER W. QUARINGTON

THE PICTURE CRITICISED THIS MONTH

Whoever sends the best criticism (not over 200 words) before the last day of the current month, will receive from us a three-month subscription to PHOTO-ERA MAGAZINE.

The winning criticism, in our opinion, is the first one printed below. Criticism should be helpful and courteous.

ACCORDING to Disraeli, "The most noble criticism is that in which the critic is not the antagonist so much as the rival of the author". The critic, therefore, should speak of the virtues of the object to be criticised as well. I congratulate Mr. Quarington on his splendid genre-picture, "The Old Scissors-Grinder". It tells a story.

Analyzing it from the anatomical point of view, the bent spine, the curved leg—the result of years of position against his grinding outfit—the gouty knuckles, the drooped head, with open mouth and determined chin, is so superb a composition that it cannot but evoke admiration. There may be, perhaps, some slight technical shortcomings, such as the square light on the shade, which may engage the eye for a moment; but the good points in the ensemble are so overwhelming that such minor defects become negligible.

The imprint the picture leaves upon the mind of the careful observer, who loves humanity as it is and delights in its representatives, though humble they may be, is indelible. We need more of this type of work and less "jazz effects" under the misnomer of art.

Dr. MAX THOREK.

A LITTLE sunlight would have helped this picture wonderfully. It is a mournful subject, a shabby old man with a shabby old cart; but there is no need to add to the natural frowziness of the subject by taking it in such gloom. Differential focusing has kept the background from being too insistent. That helps some. But, of course, there is the very obvious objection that the background is bad *per se*. Note the distracting white patches in the windows and the vertical highlight bars.

After all, what is the main interest, the central idea?

BOATING ALLEN FRASER

YOUR CRITICISM IS INVITED

The man, surely! The machine, the sidewalk, the windows are all accessories. And of the man, what is the most important? The face, surely! Is the face brought out clearly and distinctly? Hardly. There is his hand, the little wheel and the edge of the big wheel, all very clear and distinct—but the man's face?

It is a genre-picture, but is it worth while? Is it amusing? Is it inspiring? Is it informative? Is there poetry, pathos or any fetching manifestation of human nature in it? If so, I can't see it. What I do see is three triangular specks of white most conspicuously: the apex of the triangle is the little white wheel, the white patches in the two windows forming the other points in the triangle. The white bar back of the man's head is distracting.

Moral: Always watch your background. Have sunlight or an appearance or suggestion of sunlight in your picture if possible. Study your picture first before photographing it. Ask yourself, what is your main interest? Do your accessories add to or distract from the main interest? Finally, is the picture you are about to make, or are thinking of making, worth while? Suppose that you had to paint it by hand, would that particular scene be worth the labor and pains?

E. L. C. Morse.

Genre-studies are among the most available and valuable subjects open to the photographer. The "Old Scissors-Grinder" represents a type of picture which is to be found by camera-enthusiasts who keep their eyes open for the things that are going on around them.

Good composition and good technical work make Mr. Quarington's genre-study unusually interesting. The thing is very well done; there is no evidence of camera-consciousness which so often mars pictures of this type. Here is a man who is doing something—attending to his work and not watching the camera.

The subject was well handled and the surroundings are in proper relation. The pose and action of the figure are very commendable; the spacing is particularly good.

All in all, it is a good genre-photograph and well composed, with the accessories properly placed—not in the least suggesting any set purpose to produce effect; but playing just the essential part demanded of them and nothing more. The figure shows proper animation and suggestion of movement. This is decidedly a picture worth while.

Arthur H. Farrow.

When one attempts to do genre-work he is essaying one of the most difficult branches of photography. The subject must be shown doing something in a natural, unstrained position else the picture is stilted and conventional. However skillful may be the technical work on negative, if the action is vague or meaningless it cannot be convincing. "The letter killeth, but the spirit giveth life".

Genre is difficult because the photographer has to do several things at once. Besides filling the rôle of camera-operator with the attention on such details as focusing, exposure, and stops, he must act also as director of the people in the picture; thus obtaining the kind of action he wishes to record. If the subjects could see themselves as the photographer sees them, it would simplify matters; but as it is, they are dependent upon him.

With these thoughts in mind, let us examine the print before us. First we are surprised; then we are mystified. True, the man *seems* to be busily engaged at his work of grinding scissors; but the details do not bear this out. The position of the hands hardly indicates the occupation, neither does the facial expression reveal the workman. To us, the aspect on the gentleman's face is a puzzle: surely he is not horror-

(*Continued on page 280*)

XUM

OUR ILLUSTRATIONS

WILFRED A. FRENCH

THE frontispiece, this month, is an Honorable Mention in our recent and prolific competition, "Real Sunrise and Sunset Pictures". Only the photographic color-plate, either Lumière or Agfa, can record the form and actual colors of a beautiful and variegated display in the eastern and western sky. Very often, however, this method does not ensure a faithful reproduction unless the exposure is adequately brief; for it is a well-known fact that a sunset will change its shape and color-combinations very rapidly, sometimes, and evade the skill of the autochromist with a necessary exposure of about one minute. In his eagerness to capture a glowing sunset in its full splendor, the camerist will give a needlessly rapid exposure, and thus sacrifice beauty of gradations and interesting detail, besides obscuring the character of the accompanying landscape or seascape—unless he wishes the sunset to dominate everything in the picture. "An Evening-Sky" presents a striking impression of what must have been a spectacle of dazzling beauty, including the illuminated waters below. No doubt, Mr. Mulgrave's object was to center attention on the celestial display at the expense of all else presented to the eye. In this he has succeeded, by under-exposing tremendously. His principal object of interest rests on a low-keyed formation—the shore in the immediate foreground, whence the eye proceeds upwards, by degrees, until it quickly reaches the heavenly glory. In point of composition, our picture would seem to have suffered by extreme under-exposure, in that the characterful and well-ordered shore cannot assert itself and appeal for the observer's approval. The design consists chiefly of broad horizontal masses in parallel strata. The two main clouds are of equal intensity, whereas the upper one would improve the composition were it less dark. A less rapid exposure would have revealed interesting and welcome gradations in the most strongly illuminated sections. Knowing the speed to have been 1/50 second with a three-time color-filter, the average beholder would wish that it might have been not less than 1/10 second or even shorter. It is well that the uppermost part of this picturesque sky is dark, thus favoring the appearance of the numerous feathery forms that seem to project from the huge source at the left, and confining the interest to within the limits of the picture-area. Data: Locality, date and hour not stated; Ica Camera 9 x 12 cm.; Carl Zeiss Tessar F/4.5; at F/8; 3-time Zeiss color-filter; 1/50 second; Eastman Film Pack; tank-development (Eastman Powders); bromide-enlargement.

The story of the Bronx River and its adjacent beauty-spots is told by so profound a lover of nature as William Ludlum, one of our esteemed and beloved contributors. Mr. Ludlum is an experienced photographer whose twin-hobbies are making pictures and writing poetry. He excels in both, as is attested by his present efforts, pages 233 and 234. Commenting on his camera-pictures, on the former page, I find them executed in his well-known sympathetic style and in accordance with the rules of artistic picture-making and technical efficiency.

In "Evening-Twilight", page 235, the beholder may admire another Honorable Mention in our delightfully successful August competition. How attractive and unusual is the series of ripples receding in perfect perspective in the direction of the distant shore. The tonal quality of the water is exceptionally fine. Just beyond the distant woods a touch of light betrays the departing sun as it bids good-by for the day and gently caresses the dancing wavelets on the waters of the bay. A feeling akin to sadness and mystery pervades the approach of evening, in this lonesome spot. This the artist has interpreted with skill artistic and supreme.

Data: Made near Seattle; May, 7 P.M.; after sunset; 3¼ x 4¼ Graflex; F/4.5 lens; used at full opening; 1/50 second; Eastman Cut Film; Tank (formula D–70); Rapid B-print.

Whether the title, "Bored Stiff", as applied to the serious-looking baby, pictured on page 237, is justly fitting, is debatable. The little ones are just as sensitive to annoyance caused by excessive teasing and petting as grown-ups. Whatever the real cause of baby's vexation or displeasure, the consequent expression has been admirably portrayed. Moreover, the lighting —in an appropriately high key—produces the effect of physical roundness, showing that the human head is a spherical body and not a plane. This is greatly desired in portraiture, but is much neglected owing to flat lighting or the use of a lens adapted to landscape-work rather than to portraiture. The plump, little figure is placed correctly in the picture-area, and the space at the top and sides is the result of sound judgment. I for one am thankful that Mr. Norman has escaped the temptation to produce a vignetted print —a caprice that still finds favor with some well-meaning photographers. This old-fashioned, professional habit shows the sitter—child or adult—as if floating in space. Besides, this style of printing, prevalent forty or more years ago, has always been regarded as freakish and in bad taste.

Data: Produced indoors, by flashlight; 4¾ x 6½ field-camera; 13-inch Aldis anastigmat; Eastman Super Speed Cut Film; pyro (*B. J.* formula, non-staining; enlarged two diameters on Wellington Cream Chamois.

Godfrey Priester made good use of his camera while abroad, last spring, and, being a contributor in the Junior Class, he has the advantage of entering prints from any of his many varied foreign negatives he pleases. His latest contribution, "The Parsonage", page 238, received an Honorable Mention. Curiously enough, the subject is the same that I photographed on one of my several visits to the old city of Rothenburg on the Tauber, Bavaria. (Those who are interested will find a generously illustrated article on Rothenburg, by me, in an early issue of PHOTO-ERA of 1910.) Being, probably, in a hurry, Mr. Priester made use of the light as he found it—here, as in most cases, unfavorable, although a familiar view of the Plönlein, in the same city, was more successful, in every way. It is easy to see that had our camerist been on the spot earlier in the day, the lighting of his subject would have been much better. Then the quaint and picturesque Pfarrhaus-entrance, and fountain (at the

left) would have appeared to greater advantage. Even now, with virtually frontal illumination, the old parsonage invites respectful consideration.

Data: Rothenburg a. S., Bavaria; March 10, 1926; 3 P.M.; Carl Zeiss F/4.5 Tessar, 12.5 cm. focal length; 3-time filter; 1/5 second; Perutz Braunsiegel plate; Agfa Rodinal; Azo print; metol-hydro.

One of the most interesting entries in the "Real Sunrise and Sunset Pictures" competition was Emily H. Hayden's "Sunset—Baltimore Harbor", page 241. In composition and treatment, it reveals the hand of an accomplished artist. It is one of the best outdoor things Mrs. Hayden has done, and the jury regretted that her picture could not be included in the prize-class. The spacing, alone, merits unstinted admiration. Some critics may object that the chief highlight and its reflection occupy the center of the picture-space. "What of it!" Mr. Morse would exclaim. I agree with him. This circumstance is more than offset by the dark mass at the right and by the group of smoke-belching chimneys in the distance. The scene depicts the close of day, the effect being heightened as the result of overprinting, and makes a strong appeal to the imagination. What a subject for the rational painter!

Data: August, at sunset; Steinheil lens; used at full opening; 1/10 second; Seed 26 plate, 5 x 7; pyro; projected print on P. M. C. Bromide No. 9.

"El Cielo Formentoso", page 243, represents the artistic ability of an Argentine amateur worker, the halftone plate being courteously lent us by our South American cotemporary, *Foto-Revista*. The cloud-populated sky plays a conspicuous part in this absorbing scene. The picture was admirably balanced before the boats and the figure arrayed in white were included. Perhaps, the artist thought that monotony might dominate the picture to its detriment, and so decided to have life of two kinds in her composition. If the figure were needed as an accent, it might have been better had it been induced to take a personal interest in the magnificent sky, or the boats close by—just to please the photographer. But this is a question of taste. So, too, is the division of sky and landscape. Half an inch taken from the bottom of the illustration would seem to produce a favorable change in this carefully planned picture. The technical part has been managed with exceeding care. No data.

The illustrations which accompany Mr. Herrick's instructive article, pages 246 to 250, demonstrate the eminent technical ability of the author-photographer. The startling realism of the close-up, Print One, is obviously the result of using the lens at a large aperture and not "dividing the focus". Words of praise are also due to the remaining camera-records, with the possible exception of the last, in which it seems as if the waterline, at the right, had been neglected. An apology is due Mr. Herrick, if I err. Data are supplied by the author at the end of his story.

It would be difficult to behold a more bewitching subject for the camera than "Peace and Beauty", page 253. Lacking the experience of an artist, Mr. Daniels made a mere technical record of what was before him, missing considerable detail and gradation, and also some of the atmosphere which nature generally provides. A longer exposure would have helped to reduce the extremely realistic impression obtained by our young friend; but probably deeming a slow snap sufficient, he obtained more detail than would have been possible by a quicker exposure, in the circumstances, and more than many another camerist with like lens, stop and speed would have secured. If Mr. Daniels should wish to try another film on this delightful theme, I would suggest that he use a larger diaphragm, or, with the same-sized one, give more time—surely not less than one second, *i.e.* with the trees in leaf. This will necessitate the use of a tripod or some other firm base. In all probability, he did rest his camera on some immovable foundation, for according to his data he gave one-fifth second; and to hold the Graflex quite steady meanwhile is a feat, so to speak, Mr. Blacar to the contrary notwithstanding. Moreover, our camerist should study this view at different times during the day, also when the sky is overcast. In this way, different artistic effects may be observed, and from these he may take his choice.

Data: Bronx Botanical Gardens, Greater New York; August, 3 P.M.; 3¼ x 4¼ Graflex; F/4.5 lens; used at F/11; Agfa Film Pack; pyro, tank-development; glossy contact-print.

The humorous bit, "Information, Please!", page 254, is the result of a lucky circumstance. How fortunate that the camerist was present to observe the curiosity of a really living butterfly! The insect's request includes PHOTO-ERA, of course. It may be that the copy near the telephone is the issue that contains Dr. Pardoe's famous illustrated article on butterflies—published several years ago—and some of these beautiful pictures may have aroused the inquisitiveness of our winged friend. We all hope that the desired information will have been forthcoming.

Whether Dr. Thorek went far afield to make his "Sunset after Rain", page 258, or whether the spectacle made its appearance while he was taking a walk along the Chicago River, about sunset, is not revealed. The scene that seems to have been enacted for his special benefit was worthy of his appreciation and artistic skill. He evidently did credit to both. Here was little time or opportunity to select a favorable viewpoint; but our camerist was equal to the occasion. He has produced a picture of unusual and impressive design, delighting (as he must have done) in a glorious, awe-inspiring sight. Despite the large amount of sky Dr. Thorek has allotted to his picture, its division into two unequal sections would seem to accord with a well-known rule, *i.e.*, two-thirds of the total area or space for the sky and one-third for the rest—in this case, land and water. After having enjoyed this Chicago-made sunset, the critical observer may feel that the real picture is composed of the river and its banks—both forming a diagonal composition—with the sunset performing a secondary part. In such a case, a large section of the sky would need to be sacrificed. It were a pity to do this. Rather would I suggest that one inch be taken from the top, for it seems to me that it may well be spared. This procedure would have the added benefit of moving the sun away from its present central position in the picture, although, at first glance, the average observer would consider the sun much below that point. Such is the effect produced by an optical illusion.

Data: Made at Chicago; August, 7.20 P.M.; Ernemann 9 x 12 cm. camera; fitted with Carl Zeiss, F/4.5; 18 cm. focal length; stop, F/6.3; Lifa color-filter; 1 second; Agfa Film-Pack; elon-pyro; enlarged on P. M. C. No. 3 Bromide.

Not Pictorially Treated

A SCOTCH minister was on his usual visiting-rounds when he came across one of his old friends. "And how has the world been treating you, Jock?" he inquired.

"Very seldom," answered Jock sadly.—Exchange.

XUM

ON THE GROUNDGLASS

WILFRED A. FRENCH

When Silence Is Welcome

THE pictorialist's argument in favor of being by himself, when engaged in serious work afield, is sound to the core. The photographer can work more successfully when undisturbed by the presence of a companion, however agreeable that individual may be. To stroll through the woods with a friend, and with no thought of serious photography in mind is one thing; to search for a pictorial theme and, having found it, to apply the rules of composition earnestly and thoughtfully, is quite another.

These reflections bring to mind an experience that I had last autumn when photographing an interesting landmark in a certain New Hampshire village, through which I was motoring. Being on my way to the White Mountains and with no time to spare, I was obliged to work quickly. Surveying the subject—a quaint, old church in the shadow of adjoining trees—I was about to set up my tripod, when a villager approached, evidently interested in what I was doing. This is about what occurred:

Stranger, "Well, well! Goin' to take a pitcher?"

Camerist (removing camera from case), "Yes; that's my intention."

Intruder (drawing nearer and eyeing camera), "Takin' the church, I suppose?"

Camerist, "You've said it."

Intruder (eyeing tripod), "Say, Mister, what's that there three-legged thing for?"

Annoyed camerist (attaching camera to tripod), "For the camera to rest on."

Persistent intruder, "I never seen one before; funny, ain't it!"

Camerist (getting the range), "But I have. It's convenient for a time-exposure."

Intruder (peering at the lens), "Say! What's that dingus around the lens for?"

Exasperated camerist, "Oh, that's the shutter."

Intruder, "Well, I'll be horn-swoggled!"

Suffering camerist (holding small pocket-mirror over view-finder at top of camera to examine image, and saying to himself), "Let me see—"

Rustic nuisance, "Can yer see yerself in thet thar looking-glass?"

Sufferer (now thoroughly peeved), "NO! I'm looking at the reflection of the picture!"

Intruder (excitedly), "Well! I want ter know! That do beat all! Do other folks use one, too?"

Suffering camerist (impatiently), "No, my friend; I believe not."

Persistent intruder (feeling of the bulb dangling from the camera-bed), "Is this a syringe?"

Sufferer (approaching the end of his endurance), "No! That operates the shutter. Please drop it and be quiet for just a minute!"

Unabashed intruder (astonished), "Why, does my talkin' bother yer?"

Camerist (at his wits' end), "Great Scott, *YES!* I've got to work fast to get away!" (Sets diaphragm by moving lever on Ilex shutter, then turns exposure-disk to T and consults watch), "5.30 P.M."

Pest (eagerly), "Wot's yer hurry?"

Wrathy camerist, "For Pete's sake! Can't you keep still, and let me alone?"

Pest, "Sure! But my—ain't yer narvous, though!"

Weary sufferer (seizing bulb, to himself, audibly), "F/9; bright-light; building partly in shade; September 25; pestiferous crank looking on—I guess two seconds will do. One; two; three. There!"

Pest, (to himself), "Well! That feller is a nut all right. There he goes! My, can't he run though—seems like as if he wuz scared o' somethin!"

Nervous wreck (back in his car to his companion who is convulsed with mirth), "Gosh! Let's be off before that rube gets going again! Here he comes—step on it! Whew—that was a narrow escape!"

Hunting Wild Animals

WITH the beginning of the recent hunting-season came words of sympathy for the intended victims from their many friends, several of whom wrote to the *Boston Herald* protesting against the excessive killing of partridge and deer, and urging that the sportsman shoot this quarry with the camera rather than with the gun. This would seem to suggest the plea of the hunter's prey—an old moose, for instance—expressed in words similar to those used by Barbara Frietchie:

"Shoot, if you must, this old gray head,
But not with a gun—a Kodak instead!"

Limited

IN the lounge, first camerist: "Say! That Ohio dealer who swindled several of us not long ago and gave us no satisfaction—well, he has gone farther west and opened up a place under his name with the word 'Limited' attached. I wonder why?"

Second camerist: "I suppose because he's the limit!"

Boston-Bred

A WOMAN and her little daughter stopped to look at some live chickens that were running about in a drug-store window on Huntington Avenue. The mother remarked: "Those chickies were hatched in an incubator, dear."

"Why, mamma," said the child in surprise, "no one could tell them from real ones."—*Boston Transcript.*

A Seeming Paradox

"I NOTICED that in your article, 'The Care of Pictures in the Home', you warn art-lovers not to overheat the rooms where valuable paintings are hanging, and yet you've placed your valued Enneking directly over the radiator! Do you consider that safe?"

"Absolutely. You see, that radiator is never used!"

Musical Discrimination

FATHER—"So you've learned a new piece."

Daughter—"It isn't a new piece; the piano has been tuned."

THE AMATEUR KINEMATOGRAPHER

HERBERT C. McKAY, A.R.P.S.
Director New York Institute of Photography

Popular Kinematography

Chapter Eleven

TITLED

WHEN the exposure has been made and the film returned to you, developed, there remains some further operations before it can be presented. These operations may be grouped under the general head "Edition". The scenes are examined, first by projection and then by hand. There will be some which are not good; there will be "ends" which are not vital to the film, and there will be frames or scenes which are otherwise detrimental to the film. These must be removed.

There will be found certain scenes, separated from the main body or from each other, which should be adjacent. These must be placed in proper order. If a scenario has been followed, the scenes will be "pied" terribly. They must be separated and arranged in order.

Finally, titles must be inserted in their proper place. But before this can be done the titles must be made; so we shall first consider this important phase of the work.

In making titles for the 16 mm. cameras, several methods may be used; but that advised, especially for the beginner, is the use of the Bell & Howell title-board. This is a black-velvet board with a series of slots in it. These slots accommodate the tips of white celluloid letters. Any letters may be quickly inserted and words formed. Due to the black board and the white letters beautiful contrast is obtained which gives a clean-cut, white title upon a black background. The title-board is hung upon a wall in a perfectly vertical position. The camera is set up before it and the lens focused upon the board. Poor light may be used as a very slow crank or even stop motion may be used, giving all exposure necessary. In using the automatic drive, electric lights or other source of illumination may be used. If you are not sure of the light, expose a short length and develop it in the darkroom. This will give a check upon the exposure.

When the proper camera-position is found and the lens focused, the camera must be carefully leveled. The axis of the lens-system must pass through the center of the title-board or you will have distortion. If the camera is tipped forward, the top of the board will be larger than the bottom, and so forth. This is the greatest difficulty in making titles. If it is possible to make a title-stand which will assure proper camera-position, it is best to do so.

If the title-board is not available, the same effect may be obtained by using the adhesive letters obtainable from stationery shops and attaching them to black cardboard. This, of course, means that the title is used but once and discarded except in the case of "General" titles.

If you desire to use art-titles, you must either use adhesive letters upon the art-background or make hand-drawn letters. In the latter case, the utmost care must be used as the titles are greatly magnified and any mistakes will be painfully evident. Perhaps the most satisfactory title is made by the use of photographs and adhesive letters.

The photograph should be at least eight by ten inches in size. A larger size is even better. This photograph should be flat and in a fairly low key. This will give tones ranging from neutral gray to dark gray or black. This gives the needed contrast for the letters. The letters are then attached to the face of this photograph and the title is ready to be photographed.

In making titles without the title-board, a standard frame will add greatly to the appearance of the title. This frame is drawn upon black cardboard with white ink, or if you prefer, a wall-paper in uniform pattern may be used as long as it is printed in photo-dark color. The center of this frame is cut out and all titles placed behind the opening. This gives a standardized frame which will add greatly to your titles.

Titles for the 9.5 mm. may be made in the same manner by using the portrait-attachment and making the title of proper size to register properly at a distance of one meter. You may insert a piece of ground celluloid in the camera-aperture and check in this manner or you may compute the size and dimensions of the title-board and check by trial and error. The 9.5 mm. camera uses a lens of 20 mm. focus and an aperture 7.5 x 8.5 millimeters. From this the dimensions of the title-board may be ascertained for any distance from the camera. It must be remembered that in making titles for the 9.5 mm. film, that only one, two or three frames are to be exposed as the projector automatically stops for titles.

In making titles for the 9.5 mm. the title-attachment may be used. In making these tiny titles, great care must be exercised, if the result is to be attractive. In the first place, the attachment must be carefully placed. Then the characters must be pure white on black or they must be a good black on white. Do not try to use pencil except for temporary titles as the pencil-mark is broad and gray, not sharply defined and black. You will find that a smooth, black card carefully lettered with white ink is best for these small titles. Naturally you will not write such titles in the field; but it is very easy to make temporary pencil-titles and then to replace them with the more attractive titles at a later period. You can leave temporary titles in the films until twenty or thirty reels have been made, then use a full reel of film on the titles for these films and cut them in some leisure hour.

A film without titles is hopeless. If any scene is worth the film necessary to record it, it is worth the trouble of titling. It is needless to add that titles carefully worded and carefully prepared will add untold value to the film, but poorly defined, carelessly worded titles are an abomination.

The Camera Afield

(*Continued from October issue*)

In illumination it is well to follow the old Brownie advice. Have the light coming obliquely from over one shoulder. But beware of brilliant sunlight! Motion-picture work partakes of portraiture. It will never do to have one side of a figure so brilliantly lighted that it is flat and the other so black that the detail is lost.

XUM

Use as soft a light as may be possible upon faces! This applies to outdoor work only. Indoors it is easy to get the lighting too soft. When working in sunlight, use reflectors to brighten the shadow side, but do not entirely equalize the light. Leave enough difference to give full modeling, but use enough reflected light to kill heavy shadows.

In modeling, remember that true modeling has no chalk whites nor sooty shadows. It depends upon a subtle play of very slightly varying shadows. Before you can intelligently make use of lighting, you must train your brain to perceive what the eye sees. In no work is the proverb anent the blindness of those who will not see so applicable as in photography of any kind. You must see! There is no happy rule for lighting which will always ensure modeling. Every set-up presents a new problem which must be solved in accord with the existing circumstances. The only help that I know of is the visual filter. This is a negative aid in that it removes to a great extent the color problem and leaves only the monotone with its problem of light and shade. As it presents a natural scene in a novel manner it makes the play of shadow more easily perceived than is otherwise the case. As reflectors must be changed while watching the subject, the monotone filter spectacles are convenient.

As to atmospheric depth! In the case of non-focusing cameras we cannot resort to the trickery of the pictorialist who emphasises the desired plane by means of focusing, so we must depend upon light alone. In many climates there is a blue haze which will effectually give the appearance of distance, but lacking this, an oblique or horizontal lighting will often be of help, especially if there is contrast between foreground and background.

After all, the mastery of the subject of lighting depends not upon rule, but upon the study of the work of masters, and upon a kind of artistic intuition. There are those who grasp the principles of artistic lighting very readily, and others who never do learn. There are hundreds of students who can make copies of masterpieces which can be distinguished from the original only by the master, but these students remain submerged by reason of the absence of the divine spark of artistic creation. Most of us must be content to follow in the footsteps of the masters, but there is nothing to prevent us from following those footsteps in a creditable manner.

Titles

As one grows better acquainted with the Sight Finder he constantly appreciates new uses for it in his kinematographic achievements. You will want to make titles, of course, and by means of the Sight Finder this can be done handily.

First a word about titles in general: White letters on a black background are easier to read on the screen than are black letters on a white background. Choose then a piece of dull, black, cardboard, 12½ inches by 17 inches, on which a 1½-inch margin should surround the title matter. White letters on a black card can be made with any good, opaque white ink. "Brush White", obtainable at any store that carries artist's equipment, is recommended, It is important to lay the paint on thick enough, otherwise during projection the letters will appear grayish. The letters may be either brushed in or blocked in, and should be between ½ and ¾ inches high, and not less than ⅜ of an inch wide.

Instead of painting your own letters, a gummed letter ⅜ inches high may be obtained from the Tablet & Ticket Company, 35 West 45th Street, New York City, or a grooved bulletin board 14¾ x 20½ inches over all, which takes white letters with flanged backs, will prove very satisfactory.

When the titles are prepared, place them in a sunlit spot either indoors or outdoors. Now for directions with regard to camera set-up. First consider the Ciné-Kodak, Model B, F/6.5, of 20 mm. focal length. With this, satisfactory alignment can be made by the following method: Mark a point in ink exactly in the center of the front lens of the Sight Finder. Set the Ciné-Kodak on a table or tripod so that the camera lens is thirty inches from the title and so arranged that the lens is on the same level as the center of the title when the camera is level. Using the Sight Finder, aim the Ciné-Kodak so that a pencil-mark four inches above the center of the title appears above and just touching the ink-spot on the finder-lens. In doing this, look as nearly as possible through the center of the rear finder lens. Erase the pencil-spot on the title before photographing; but do not move the title or camera.

The directions are the same for Ciné-Kodak, Model B, F/3.5, of focal length 25 mm., except that the portrait-attachment should be used and the camera-front located thirty-eight inches instead of thirty inches from the title. In either case when the title is in direct sunlight, use F/11 outdoors and F/6.5 or F/5.6 indoors.

If the entire reel is for titles only, you can photograph black letters on a white card. Then mark your carton "Titles Only". The finishing-station will process for a negative, and on projection the title will be white; the background black.—*Ciné-Kodak News.*

When Film Breaks

In a recent issue, under the title "Proper Packing", we referred to *splicing* film should it happen to break while going through the camera. It has been discovered, however, that this suggestion is impractical; the splicing solution supplied with your outfit will disintegrate when the film passes through the chemical used in our processing method.

Disregarding the former suggestion, please then consider this. Should film breakage occur, simply connect the broken ends with a piece of adhesive tape, or for that matter it is not necessary to connect the broken ends at all.

The important thing, however, is this: When film sent to the processing-station is damaged in any way, the broken ends rejoined or not rejoined, *the laboratory must be so informed.* Mail the film first-class, and include a letter or memorandum telling us of the damage. When we are so informed, we can then give your film special attention to ensure for it the best possible processing-results. Should we not be advised, broken film, whether the ends are attached or not attached, will cause grave damage to your pictures during processing. *Writing us the necessary information is exceedingly important* for the safeguarding of your film.

Ciné-Kodak News.

A Mossy One

A TEACHER conducting her pupils through an art-museum stopped in front of Rodin's famous statue, "The Thinker". She asked them what they thought he was thinking about. "Oh, I know," replied one little girl. "He's lost his clothes and he's wondering where he's going to get some more."—*Boston Transcript.*

MECHANICS

What is Trick-Work?

TRICK-WORK is not necessarily manipulation which introduces supernatural or impossible effects, but it is any kind of manipulation which registers upon the screen a scene in any manner differing from the effect gained by "straight" photography.

What are the More Common Tricks?

THE more common tricks in kinematography consist of: Double exposure; Multiple exposure; Speed-variation; Reversal; Camera-stop; Printer effects; Masking.

What Tricks are Available for the Amateur?

THE ordinary amateur camera may be used to make reversals, stop motion, double speed, and camera-stops. Many amateurs will find it possible to rig up a mask-box to make multiple exposures; but as the film must be rewound in the darkroom this is a stunt for the enthusiast only.

How is Reversal Accomplished with the Amateur Camera?

IF the camera is turned upside-down and operated in that position, reversal of motion is accomplished. In this manner a jar dropped upon a sidewalk and broken will show the fragments gathering together and the entire jar rising from the ground to the hands of the actor. Other effects may be easily worked out.

What is the Camera-Stop?

THE camera is stopped in mid-action and a change made in the scene. Thus if the action is stopped and a new actor introduced, that actor will suddenly appear upon the screen. Needless to say, all other actors in the scene must remain immovable during the stoppage of the camera. Removals may be accomplished in the same manner.

while very good in itself, it should be used sparingly and with discretion. Pam slowly and do not allow the lens-axis to vary from the true horizontal.

The ray-filter is an invaluable accessory in outdoor-work. Not only does it give us skies which add to the film, but it improves general color-values just as it does in ordinary photography.

In projecting the film, a color-disc is most useful as it gives all of the softness of a tinted film without the mess and more than usual failure which attends attempts to dye the small film.

Why is the Tripod Necessary in Motion-Picture Work?

THE tripod serves to keep the camera stationery. It must be remembered that in this work motion is relative. That is, a movement of the camera will be registered as motion upon the screen just as surely as positive motion is rendered. Moreover, the camera-motion is grossly amplified. If the camera is moved laterally the width of the film-aperture, the scene will be shifted a distance corresponding to xy in which x equals the width of the aperture and y the distance in focal lengths of the object which serves as the index of motion. Rotating the camera gives an even worse motion upon the screen. The tripod is used by hundreds of careful workers in conjunction with the automatic drive. The rock-steady image repays the trouble of carrying the tripod.

What Kind of Tripod Should be Used?

THE telescopic metal tripods should be used only in conjunction with the automatic camera. Used with the hand-driven model they are prone to wabble. For the hand-drive camera, a stout wooden tripod, designed for an 8 x 10 view-camera should be used.

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Is the Tilt-Pam Head Necessary?

No. However, it is a great convenience. By its help a panorama may be made which flows smoothly and slowly across the screen and gives the nearest approach to a changing point of view which can be obtained.

Can a Professional Tripod be Used?

It can be used with at least one sub-standard camera, but its use is not advised. It is too heavy for convenience and for the work in hand it gives no better results than a good heavy wooden tripod of the usual type.

What Other Supports May be Used?

Any support may be used which will give a firm support to the camera. The tripod is for that purpose and no other. If such a support can be found in the proper position—and it cannot, usually,—the tripod is not necessary.

How May Stop Motion be Accomplished?

The camera is opened and the crank turned slowly. The shuttle-action may then be observed step by step. As the shutter closes, a mark is made upon the outside of the camera opposite the crank. This is done until all eight positions are marked. Then, in operating the camera the crank is turned one-eighth turn for each exposure. This will expose one frame at a time, and give the stop-motion effect. This system is used for time-condensation. In using a slow crank to speed up screen-action it is necessary only to crank at half or quarter speed. In doing this, remember you are increasing exposure and that the diaphragm must be closed to compensate for the increased exposure.

How is Double Speed Obtained?

Double speed may be obtained by cranking at double speed. This is not recommended. It puts an unwarranted strain upon the mechanism which was not built for this work, and the slowing gained by double timing is only a half speed, which does not show the wonderful effects gained by using a professional 16 to 1 high-speed camera.

How Else May Unusual Effects be Obtained?

Unusual effects may be obtained by means which are not trickery. For example, by advancing toward or retreating from the object a good effect can be obtained; but the movement should be accomplished by some kind of carriage, running upon a smooth surface. If the operator walks toward the object while holding a motor-driven camera in his hands, the rise and fall of the body while taking a step will be shown upon the screen by a most distressing "dancing" of the scene.

The panoram is hardly an unusual effect; but a highly desirable one at times. It is like a piquant sauce,

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LONDON LETTER

CARINE AND WILL CADBY

THE scope of the camera is ever widening and it seems as if the time is nearing when no sphere of human activity will be complete without its aid.

We have in former letters noted the successful experimental efforts at survey-work by camera from airplanes conducted in this country with the object of locating ancient workings. But now the camera on the airplane is to be thoroughly tested in much more extensive and, from a business view, serious work.

The Rhodesian Congo Border Concession have rights over 52,000 square miles of Africa, which are regarded as especially rich in copper, and the Aircraft Operating Company has made an agreement to carry out an air-reconnaissance of 20,000 miles of the territory. Vegetation does not thrive where soluble copper-deposits are present; so the first step will be to search out the bare places. These will be subjected to careful vertical photography with sufficient overlap in each photograph to allow a stereoscopic effect to be secured. The detailed photographs will then be scrutinised by geologists. The new Eagle type aërial camera is to be used. It was first developed at the Royal Aircraft Establishment, and in its present form enables one hundred exposures 5 x 7 inches to be made at one spool on a roll-film. In addition, there are recorded on the edge of the film the time at which the exposure was made, also the height, the serial number and other useful data.

This camera-survey from the air is so big and important, that a large main aërodrome is already being cleared and sheds erected, and emergency landing places are being laid down over the whole area to guard against forced landings in the bush. Indeed, this undertaking is only second in size to the photographic survey by airplane, that is shortly to be made of the whole province of Quebec.

Dr. Hall Edwards, the X-ray expert, whose pioneer-work in connection with the use of the rays cost him the loss of both hands, died recently at Birmingham. The recognition of his martyrdom to science was widespread, and a memorial service, held in the cathedral, was very largely attended. In the early days, Hall Edwards was interested in pictorial photography, and we still recollect one of his pictures at a salon exhibition of many years ago.

London, although alive with visitors from the provinces, the Dominions, the United States and foreign countries, is still sleeping—photographically. But we are close to the time when it will awake; for the big exhibitions will open almost directly, and we must defer our notes on them to the next letter.

So we have wandered rather far afield in the north, discovering, to us, unknown country. But the Yorkshire moors, with the heather in full bloom and stretching away to the horizon, is hardly a subject that lends itself to the camera, beautiful as it is; for it is all color and very little form. We had camped on a deserted eminence, as there were rumors of hound-trails in the neighborhood. Presently, one by one, cars began to arrive, pulling up on the grass, and country people collected from the old moorland-villages. Our solitude was transformed into a busy scene, for the crowd grew rapidly, and what had been a barren photographic field quickly developed all sorts of possibilities for the camera, such as luncheon-parties camped along side of cars; hounds, as they passed by to the trails, and interesting local figures, many of them so old-fashioned that one seemed to be back in the last century. Until recently this has been a district almost without change for centuries; for the high moors with their mist and rain were looked on by town-dwellers as a place to get through as quickly as possible. Indeed, there are little communities of Roman Catholics still existing whose forebears did not even hear of the Reformation for a hundred years after it had happened.

Here it was that we first saw the Ciné-Kodak in the hands of an amateur, and through the freemasonry of our craft we were soon on friendly terms with the "operator"—a young mother with four children. The eldest, a boy of ten, was advising his mother on technical details. She had not managed any camera previously and the boy's knowledge extended only to the use of a "Brownie".

Hopeless, we thought, the results must be. However, we met again on Whitby Sands, and rolls of film were being exposed on the children, paddling, bathing and making sand-castles. Again we were pessimistic; but a week later were invited to see the results. In a darkened room, with an improvised screen, this same boy ran the pictures through the lantern, tapping the household electric light for illumination and motive power, and we had to revise our ideas, for the results, the majority of them, were wonderful. Some were as good as any professional work, and the applause of the family and friends was tremendous when they recognised themselves and each other, playing on the wet sands, backed by the white-crested waves of the North Sea. The whole thing seemed easier than snapshot-photography, and the only adjustment appeared to be the setting of the right stop, according to the intensity of the light, to obtain correct exposure.

Time presses for our letter to get off, so the exhibitions must be left over to be included in our next month's letter, when we shall have had the chance of deliberately going round them.

The two premier shows: the Salon and the Royal used to give the photographer enough matter for study and consideration, but now we have to visit as well the big All British Exhibition. Now that this professional photographers' show has joined the autumn crowd it is a veritable *embarras de richesses*.

The Professional Photographers' Association which is responsible for organising this exhibition is lucky in its presidents. Mr. Marcus Adams worked hard last year to ensure its success, and this year the new head, Mr. Halksworth Wheeler, has its welfare much at heart. And indeed it needs energy and enthusiasm to make a success of a photographic show at Princes Gallery, one of our finest galleries in London.

Mr. Marcus Adams, by the bye, is now in New York, back from the Photographers' Convention, held in Chicago, where he was a specially invited and honored guest. The sentiment he has expressed in a letter is rather on the lines that America is his spiritual home, and, as he is known over here as a "live wire", we can well believe it.

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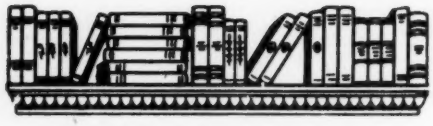

BOOK-REVIEWS

Books reviewed in this magazine, or any others our readers may desire, will be furnished by us at the lowest market-prices. Send for our list of approved books.

ELEMENTS OF PHOTOGRAVURE, by Colin N. Bennett, F.C.S., F.R.P.S. 129 Pages. 34 Photographic Illustrations and Diagrams. Price, cloth, $2.50. Boston: American Photographic Publishing Company.

No doubt there are a number of our readers who are interested in the process of photographic printing from copper plates. Photogravure is a branch of the art and science of photography which merits careful consideration. Mr. Bennett has succeeded in presenting his subject in a very clear and attractive way. The photographer, printer and etcher will find that there is much of practical value in the book. The matters of necessary materials, negatives, tissues, screening, illuminants, developing, etching, printing, inks, papers, proofs, rotary gravure and special problems receive detailed consideration. Mr. Bennett believes that photogravure has not received the attention it deserves. Without a doubt, this helpful little book is a strong argument in favor of this excellent photographic process. The volume is well written, adequately illustrated and carefully printed.

STEREOSCOPIC PHOTOGRAPHY—Its Application to Science, Industry and Education, by Arthur W. Judge. 236 Pages. 148 Figures and Diagrams. 18 Full-Page Photographic Illustrations. Bibliography of Stereoscopic Literature and Index. Price, cloth $5.00. Boston: American Photographic Publishing Company.

Although there are a considerable number of amateur and professional photographers who know and utilise stereoscopic photography to good advantage, there still remains a large number of photographers who know comparatively little about this fascinating branch of photography. In this new addition to stereoscopic literature Mr. Judge endeavors to bring out the importance and value of stereo-photography as applied to science, industry and education. We believe that he has succeeded. However, the many mathematical formulæ and somewhat scientific treatment of the subject will be apt to prove difficult reading for the average amateur. Nevertheless, there is much in the book which may be easily understood by the advanced amateur. No doubt such a book is needed and will be valued for its scientific data. For those who are just beginning their stereo-work, we suggest the reading of a more elementary book before attempting to follow Mr. Judge in his book. We believe that educational institutions, scientific organisations, and industrial laboratories will welcome this latest treatment of stereoscopic photography and its applications.

Among the chapters we find those which deal with The Causes of Stereoscopic Vision, Photographic Principles in Stereoscopy, Stereoscopy with a Single-Lens Camera, The Selection of Cameras and Accessories, Stereoscopic Cameras, The Viewing of Stereograms, Photographic Processes and Notes, Stereoscopic Photography of Small Objects, The Wide-Angle Stereogram, Pseudo-Stereoscopic Results, Miscellaneous Applications and Curiosities, Anaglyphs, The Educational Value of the Stereoscope, Stereoscopy and Microscopy, The Application of Stereoscopy to Astronomy, Stereoscopy and Radiography, Stereoscopic Aërial Photography and the Projection of Stereoscopic Pictures.

Those readers who by education and technical training are equipped to follow Mr. Judge's diagrams and formulæ will find a wealth of practical information. His treatment of stereoscopic photography includes virtually all the recent applications of this branch of photography to modern needs. The book is neatly and durably bound in cloth and the typography throughout is good. Mr. Judge's method of presentation is pleasing. There are many helpful suggestions for experimental work which ought to prove welcome to the qualified advanced amateur who has the means and the time. It is to be hoped that this contribution to renewed interest in stereoscopic photography will serve its purpose well and that this branch of the art and science of photography will receive the attention which it so richly merits.

Our Contributing Critics

(Continued from page 271)

stricken at the sight of his tools, nor can he be so frightened of the camera as the print might lead us to believe. In any event, naturalness and reality are lacking, and our imaginations are put to a severe strain.

Our advice would therefore be: Master the details of camera-operation so thoroughly that the action may be properly directed, and the subject may receive what it rightfully deserves—the greatest attention.

ARTHUR L. MARBLE.

"THE OLD SCISSORS-GRINDER" hints of old age battling with the fast receding strength so necessary for the means of earning a livelihood—which is inevitable like the night or autumn following in the wake of morning or spring respectively. It is my recollection that all children are curious about the familiar scissors-grinders, rags-and-bone men with their variegated colored wind-mills and balloons, not forgetting the organ-man with his monkey. So, would it not have made an improvement to include in the scene some youngsters looking on with childish awe and wonder, possibly holding the necessary articles to be ground to introduce a little action to substantiate his occupation?

There is very little to criticise concerning the composition, as he appears to be near a door of a dwelling suggesting that an article belonging to some one within is being sharpened; yet, the highlights on the piazza-post, the wheel and the card in the window might be subdued a little, especially the post. The crude design of the grinder, the battered hat and the pose of the body all fit in with their owner's occupation, not overlooking the wide-open mouth and facial expression which make the man appear to be keenly ambitious on making a good job. It is nicely arranged, although the addition of children as aforesaid advised would be a great improvement.

JAMES A. BELL.

An Optical Delusion

He—"I love your eyes with their lustrous rays focused lovingly into mine."

She—"But, Jack, those are just words, nothing more."

He (piqued)—"Well, what did you expect them to be, sandwiches?"—*Boston Transcript.*

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HERE, THERE AND EVERYWHERE

To ensure publication, announcements and reports should be sent in not later than the 5th of the preceding month.

New York Photographers and Dealers to Help Red Cross

VOLUNTEER Roll-Call groups headed by representative leaders in the photographic profession and photo-supply trade have enlisted to obtain the maximum response throughout the photographic profession in New York City to the annual Red Cross Roll-Call opening November 11, Armistice Day, for funds to maintain the organisation's relief work and public health program.

Alfred Cheney Johnston heads, as chairman, a special photographers' group, and George Murphy is chairman of a similarly organised photo-supply group.

These groups are among the first one hundred groups formed in accordance with the campaign-plan of committee organisation of the city into various industrial, banking, mercantile and professional groups which will carry the Roll-Call appeal into every branch of industry. It is anticipated that by the opening of the Roll-Call approximately two hundred such groups will be functioning throughout the city, representing a total of some 4,500 volunteer chairmen, committeemen and captains.

Plans for comprehensive activity throughout the groups are already in operation under the leadership of the chairmen, and Mr. Johnston and Mr. Murphy have set as their goal a 100 per cent. enrollment with a Red Cross button on every person in the photographic profession and photo-supply trade.

Aid for the ex-service man and his dependents constitutes a major part of the Red Cross program in New York. More than 4,000 wounded veterans, men still in service, and members of their families were aided during the year, according to the last annual report of the Chapter. Legal assistance, money-loans and medical advice are included in this work.

Other outstanding metropolitan activities are the disaster relief and the public health program, under which more than 616,000 surgical dressings were supplied during the year to hospitals of the city, and which also covers nursing-service, first aid, and work in home hygiene and care of the sick.

William V. Kronish

WILLIAM V. KRONISH, for three and one-half years staff-photographer of the Publicity Department of the New York Central Lines, New York City, died early on the morning of September 29 at his home in New Haven, Conn. He had been ill for three weeks with pleural pneumonia. His recovery had been progressing rapidly when he had a sudden relapse. He leaves a wife and a son, eleven years old. He was born September 10, 1882, at New Haven, Conn., where he lived virtually all his life. His sudden death was a great shock to his many friends and associates.

At one time he was proprietor of a well-known studio at 42nd Street and Fifth Avenue, New York City. Later, he went with the Winchester Repeating Arms Company and did special photographic work for them. For some time previous to his employment with the New York Central he did special work for that company. He featured the trip of the "Service Progress Special", a train drawn by the famous engine "999" which accompanied the "De Witt Clinton" locomotive from New York to Chicago in 1921.

Mr. Kronish has photographed many famous people in the course of his regular work. Chauncey M. Depew, on his birthday each year, posed for Mr. Kronish and termed his work as being the best ever made in his office. The late A. H. Smith, President of the New York Central, the present president, P. E. Crowley, and hundreds of other officials have, at one time or another, appeared before his lens.

In addition to being one of the first still photographers in point of skill, he was equally equipped to make motion-pictures. He filmed several reels of great historical importance during the recent celebration of the 100th anniversary of the New York Central Lines and the Twentieth Century Limited. During the World War, as an ardent patriot, Mr. Kronish, or "Bill" as he was known to thousands, was a cameraman for the United States Government. During his service with the New York Central he came into contact with thousands of the officials and employees. His work appeared as a very striking part of the *New York Central Lines Magazine*, as well as numerous other publications.

Eesti Foto-Klub Photo-Exhibition

MUCH to our regret we were not able to get the full benefit and pleasure from a perusal of the illustrated catalog and review of the First International Photographic Exhibition held at Tallinn (Reval) Esthonia because of our inability to read the language. However, we did enjoy studying the reproductions of the leading pictures in the exhibition and could not fail to be deeply impressed with their high artistic and technical excellence. From the accompanying German letter we were able to gather that this club began with a membership of six, and because of their energy and ability the Eesti Foto-Klub has become known internationally and assumed its place among the leading and prosperous camera clubs of the world. When we see what is being done in other countries, with far greater handicaps than we have, it does seem regretable that the United States has comparatively so few camera clubs. However, the situation is improving steadily, and certainly our pictorial workers and professional photographers are becoming well known in overseas countries.

High-Speed Lenses on Standard Cameras

OF late there has been almost a rush for cameras which are equipped with lenses of greater speed than F/4.5. In most cases, the employment of these extremely rapid lenses has necessitated radical changes in camera-construction and several entirely new models of cameras. Obviously, these changes have added considerably to the price of the high-speed outfits. Unfortunately, most of us have to consider price. For that reason many who really wanted and needed one of the new speed-cameras could not afford one.

However, Mr. Burleigh Brooks, 136 Liberty Street, New York City—importer of high-grade photographic

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equipments—met this situation by personally taking up the problem with Jos. Schneider & Company, makers of the well-known Xenar lenses. The result was a new departure in lens-construction. The Xenar lens was made thinner and more compact so that it could be fitted to standard cameras, and thus the added expense of new models and specially designed outfits could be avoided. Hence, those who desire an F/3, F/3.8 or F/3.5 lens fitted to a small, compact camera and all for a reasonable price will do well to get in touch with Mr. Brooks. We know that he is making a sincere effort to meet the needs of the discriminating amateur and professional photographer.

A Lower Price for Ciné-Kodak Duplicates

DUPLICATES can now be obtained at less cost; the new price is $5.00 per 100-foot continuous lengths or $3.50 for 50-foot lengths. The charm of a treasured movie is permanent; years from now the grown-ups will still be little ones on the screen. You will want to keep such movies, so have duplicates made. Save your originals, then with assurance run the duplicates as often as you like. If they happen to wear out, or are lost, there's always the master original for more duplicates.

When you desire duplicates, the original should be mailed as soon as possible. Constant handling before duplication may produce blemishes on the film. Furthermore, originals to be duplicated should be kept in a humidor can and so mailed. Otherwise the film is apt to curl. This curl interferes seriously with the duplication process.

Duplicates have been made at Rochester only. Now, however, the San Francisco station is equipped to thus serve all Western patrons. If west of the Mississippi, address your originals for duplication to the Eastman Kodak Company, 241 Battery Street, San Francisco, Calif.

This Is Good Sportsmanship

IN the September issue of *The View-Finder*, California Camera Club publication, we note the following evidence of good will and good sportsmanship.

"We notice that the Seattle Camera Club has won the cup offered by PHOTO-ERA MAGAZINE for the club whose members won the most prizes in the PHOTO-ERA monthly competitions during the past year. The members of the Seattle Camera Club are real hard and earnest workers, and the club is now one of the leaders in pictorial work. Congratulations, Seattle Camera Club."

Your Picture Now Made by the Photomaton

THE Photomaton is about the size of a telephone-booth. There is no operator; but the subject sits in the booth and drops a coin into a slot, assuming any pose he may desire. The filming occupies twenty seconds, after which the machine completes the operation of developing and printing and delivers the finished photographs in exactly eight minutes. It is as simple to operate as a weighing or gum-vending machine. The Photomaton employs the principle of photographing on sensitised paper without the use of a plate. The finished result is positive, with the true color-values retained. Furthermore, the pictures, which are in sepia tone, are clear in definition and can be enlarged to thirty times their diameter without loss of clearness.

The inventor of the Photomaton is Mr. Anatol M. Josepho. He was born at Omsk in Siberia thirty-one years ago and studied at the institute of engineering there. At the age of twenty he had perfected and patented many improvements in photographic processes. At the outbreak of the Russian Revolution he was in Prague, where he had established a photographic business. Interned there during the war, he made his escape into Siberia through Turkey, and then spent some years in China and Japan, photographing both natives and members of the English colonies. A small studio he had devoted to making "ping-pong" pictures of the native Chinese, put him on the track of developing a machine which could do this work more quickly, automatically and with better results. The result was not an automatic ping-pong camera, however, but the Photomaton, which makes pictures of real studio-quality and with all the poses different.

Widespread use of the Photomaton in criminal identification and passport photographs as well as for amusement-resorts is looked for by the officers of the Photomaton Company, who are: James M. Dixon, president; Anatol M. Josepho, 1st vice-president; Samuel Jackson, 2nd vice-president; Leo M. Klein, treasurer; and Charles S. Green, secretary. Mr. Green said, in addition, "We are in communication with Commissioner McLoughlin and the heads of various large brokerage houses with a view to installing Photomatons in various parts of the financial district, so that corporations employing bank and other messengers can have each new employee recorded and the strip filed away. If every corporation employing such people adopted this procedure, it would be a valuable aid to the police in case of theft or defalcation."

Be Sure to Send for One of These

A NEW catalog of photographic lenses and shutters has recently been issued by the Wollensak Optical Company. This little booklet, a handy pocket-size, is attractively printed and carries a complete description of the famous Velostigmat, Verito, Vitax and Varium lenses with current low prices which will prove exceptionally interesting. In addition to the photographic lenses, this catalog also illustrates and describes the other optical products manufactured by this company, including new Microscopes and the well-known Biascopes and Pockescopes.

For more than a quarter century Wollensak lenses have occupied a conspicuous position in the lens-field. The skillful precision and care that enters into the manufacture of these lenses places them in a position to offer photographic objectives of excellent quality. As specialists in the lens-and-shutter field, they solicit the opportunity to make recommendations. If you have not received your copy of the new catalog, it is yours for the asking from either your dealer or the company direct.

Ascending to Great Heights

WE Americans have been doing great things in the field of sport, lately. We are the first to have crossed the English Channel; have excelled in tennis, and now, eager to distinguish himself, our well-known contributor Kenneth D. Smith, has fallen into line. We received a picture-postcard, from our intrepid friend, of the Zug-Spitze, Germany's loftiest mountain-peak—9,722 feet—with the written statement that he was about to go to the top of this mighty crag. If he will return with a photograph showing him seated aloft in the act of reading a recent copy of PHOTO-ERA MAGAZINE, we shall have added proof of his veracity.

[Mr. Smith is now safely at home again. EDITOR.]

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How to Enroll in the Red Cross

THE Tenth Annual Roll-Call of the American Red Cross will be launched on November 11, and continue until Thanksgiving, November 25, for 1927 membership. The Roll-Call is an invitation to every American to identify himself, through his membership in the Red Cross, with its vast work in behalf of the whole country.

Enrollment is simple. One can enroll either through any of the numerous Red Cross people who will be everywhere on streets and in public buildings during the Roll-Call period, or can join by getting in touch with any member of the local Red Cross chapter, whose headquarters are usually listed in telephone-directories.

There are six forms of membership, the Annual, which costs a dollar, and is for one year; the Contributing, which costs $5; Sustaining, $10; Supporting, $25; Life, $50; and Patron, $100. It is worth noting that in the first four membership classes named, all but 50 cents of the whole amount is retained for the support of the work of the local Red Cross Chapter; the 50 cents deducted alone goes to National Headquarters for its general activities. The Life and Patron membership-fees go to the American Red Cross Endowment Fund.

There are more than 3,500 Local Chapters of the American Red Cross in the United States, thus assuring virtually every community of the usefulness and protection of its broad services which cover many different needs of the country and individual communities.

The American Red Cross is chartered by Congress as the recognised agency of the people in disaster-relief, as well as in many other activities. This includes functioning as a medium between the people and their Army and Navy, and the veterans and their families. Of these services, the Red Cross assists to promote community-health, to combat loss of life and other suffering from accidents of every-day life, and is one of the foremost agencies of the work in development of water-safety through its Life-Saving instruction. In numerous other fields it is meeting an active demand for its services.

It is easy to enroll in the Red Cross; but there are few acts which can give one the same measure of self-satisfaction, especially if disaster or other misfortune overtakes any part of the country. In such event, a Red Cross member can feel that he is represented on the spot, as he would like to be, by an organisation that is recognised as supreme in such emergencies.

Electric Refrigerators to Preserve Aërial Film

DEVELOPMENT of the new hyper-sensitised panchromatic film for use in aërial photography and motion-picture work has brought to the attention of many industrial photographers the necessity of greater care in the preservation of films. Recent tests by the Government, and several industrial photographers, reveal that the ordinary electric refrigerator is an ideal place to keep photographic films in perfect condition. The crisp, cold air maintains the proper temperature, and absence of moisture is an advantage not found in old-style ice-boxes.

Ten Frigidaires have been distributed by the U. S. Army Air Corps to various flying-fields throughout the country for the preservation of films used in aërial photography. "Films are being kept in much better condition, results are more uniform and the savings in photographic films are expected to pay for the electric refrigerators within two years," says Capt. A. W. Stevens, head of the photographic section at Wilbur Wright field.

Camera Clubs Take Notice

IN the monthly publication *Notan*, of the Seattle Camera Club, we found the following reference to its winning the PHOTO-ERA TROPHY CUP for 1925–1926. It is evident that the members have no intention to surrender the cup if they can help it. They are out to win the cup for 1926–1927. Here is their good-natured challenge to the camera clubs of the United States and Canada.

"The Editor of PHOTO-ERA MAGAZINE announced in the August number the result of its trophy cup club contest: 'It is with a great deal of pleasure that we announce that the Seattle Camera Club of Seattle, Wash., has won the PHOTO-ERA TROPHY CUP for the year 1925–1926.'

"Now we are happy and proud to hold the cup for one year in our club-room. The prize-winning pictures were 'The Setting Sun' by Mr. R. Sawaji, 'The Stevedore' by Mr. C. A. Musgrave, 'Lake Winderness' and 'Sweet Moment' by Mr. I. Matsushita and 'Just You and I' by Dr. K. Koike. 'Maid from the Orient', by Mr. F. Y. Ogasawara, our non-resident member, was counted to the credit of Oregon Camera Club of Portland, Ore. Our fellow members, try your best and let us keep the cup, at least, for the second year."

Something in a Name

WHEN *Collier's* arrived the other day, we commenced as usual to scan its pages, and paused to look over the pictures and names of those who had "copped" the prizes in their recent photographic competition. We knew, of course, that some member of the Newark Camera Club would get the Grand Prize of $200, and wondered who it would be. We soon found out. Dr. J. B. Pardoe was the fellow, and after looking at the picture we realised that the judges knew what they were doing and that the reason was the picture.

Dr. Pardoe has been so outstandingly successful in photographic competitions that, aside from his acknowledged ability as a photographer, we wondered if perchance there was any mystic significance to his name. There is. Listen to this: The first part *par*, according to our dictionary, means "equality" or "equivalence". The other half, *doe*, is of course the phonetic spelling of "dough". You all know what that is. And there you are—*pardoe*, "equivalent of dough". Could anything be plainer?

Congratulations, Doctor, on your ability, and your name—a truly wonderful combination.

The Ground-Glass.

The Camera Pictorialists' Tenth Salon

THE Tenth International Salon of Photography, under the auspices of the Camera Pictorialists of Los Angeles, Calif., will be held in the Gallery of Fine and Applied Arts of the Los Angeles Museum of History, Science and Art, Exposition Park, Los Angeles, January 3 to 31, inclusive. The last day for receiving prints will be December 17, 1926. Entry-blanks and further information may be obtained by writing to Chairman Salon Committee, 731 South Hope Street, Los Angeles, Calif.

Union Camera Club—Boston

THE October meeting of the Union Camera Club—Boston, was held in Union Hall, October 5, and was exceptionally interesting. The attendance was fifty—very creditable for the size of the club. It presages a successful season. Mr. Franklin I. Jordan, a club-

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member of wide experience in matters photographic, botanical, historic and otherwise, gave a talk on wild flowers, illustrated with about one hundred lantern Agfa color-plates, exposed and developed by himself, of familiar wild flowers of New England. Many of the slides were supremely beautiful in chromatic fidelity and pictorial composition, and elicited audible approbation. The talk *per se* was a credit to the speaker's well-known erudition. Mr. King was the lanternist and projected the slides with uniform smoothness. At the disposition of routine business, the regular monthly exhibition-prints were displayed in the lounge, above, to be inspected by members at their leisure during a period of several weeks, and the better to enable them to vote for their favorite print. At the time of writing, the choice seemed to lie between an artistic view of Academy of Notre Dame, Riverway, by Frank R. Fraprie, F.R.P.S., and a picture of John H. Garo arrayed in fancy costume, by Franklin I. Jordan. On another wall was displayed an interesting collection of prints by E. Sauser, of Neuchâtel, Switzerland, lent by Mr. Fraprie.

The New England Convention

DESPITE the unavoidably delayed and poorly attended annual convention of the New England Photographers' Association—held at the Ocean House, Swampscott, Mass., September 27 to 30—the event was one of rare educational interest. The executive committee provided a program that was highly creditable.

The speakers were Will H. Towles, director of the Winona School of Photography, who demonstrated artificial lighting, and urged that the professional photographer express the personality of his sitters, rather than that of his own, including, however, his individual style as an artist. His aim should be the creation of a pleasing, characteristic likeness to pass down to his family and succeeding generations. His remarks made a deep impression on his intensely interested audience.

Emme Gerhard, of St. Louis, gave an illustrated talk on portrait-composition, and one on the successful management of the studio, emphasising, above all, cleanliness and order. She received an ovation after each talk.

Louis F. Bachrach, of Boston, proprietor of numerous studios, delivered two practical talks on the details of a profitably conducted studio, showing how the proprietor can save time and material; how to please the customer—in short, how to make his business remunerative. His suggestions to this end, taken from his own personal experience, were fully appreciated and won for him the loudly expressed gratitude of his hearers.

Harry Devine, a successful commercial photographer of Cleveland, gave two practical talks on photography for the advertiser and the business-man, illustrating the right way to arrange and light various articles including furniture, garments, shoes, candies and other manufactured products; also how to photograph illuminated show-windows at night, the stumbling-block in commercial work.

Walter Scott Shinn, who specialises in child-photography, created a sensation by the energetic delivery and infectious humor that marked his comprehensive talk on the successful management of unwilling and indifferent juvenile subjects.

J. W. Beattie, of Hollywood, Calif., gave an illuminating demonstration on lighting, using for the purpose his own well-known lighting-system.

John H. Garo, of Boston, gave his audience the benefit of his profound knowledge, as a portrait-artist, by criticising a number of prints selected at random from the general exhibit. These were displayed successively on an easel placed on the platform.

Frank V. Chambers, Editor of the *Bulletin of Photography*, Philadelphia, spoke on the "New Welfare League", a method proposed by a Pittsburgh philanthropist, to aid the professional photographer in case of ill-health.

The print-exhibit by members of the Association was not up to the high standard shown in years past; but the loan-exhibition of prints selected from the National Convention held in Chicago, last August, was of a high artistic quality.

On account of the lateness of the season and the anticipated slim attendance, there were no exhibits or demonstrations by the dealers, who, however, were present or ably represented, and several showed samples of their goods in their rooms at the hotel.

CHIEF OFFICERS FOR 1926–27

President, E. L. Byrd (Whitman Studio), Malden, Mass.
First Vice-President, Herman Mansur, Augusta, Maine.
Second Vice-President, W. C. Noetzel, Newton Centre, Mass.
Secretary, Geo. H. Hastings, Newtonville, Mass.
Treasurer, John Sabine, Providence, R.I.

Wanted—Names of Photographic Pioneers

THE American Council of Learned Societies, Washington, D.C., is now engaged in compiling a Dictionary of American Biography. The earlier works gave chief prominence to clergymen, military heroes and public officers; but within fifty years American life has produced striking personalities in many fields of human endeavor, notably in commerce, in industry, in science, in scholarship and in the fine arts, all of which ought to be given full proportionate recognition. It is the purpose of this new dictionary to include only the biographies of men and women *no longer living*, and to give adequate treatment to these varied personalities by securing specialists who will contribute articles over their own signatures. The names of photographic pioneers are wanted by Mr. Allen Johnson, Editor of *The Dictionary of American Biography*, 602 Hill Building, 17th Street, Washington, D.C. We are sure that our readers will co-operate promptly. This is not a commercial enterprise but has been made possible by the generosity of Mr. Adolph S. Ochs of the *New York Times*.

Translating American Slang into French

To the Editor of PHOTO-ERA MAGAZINE:

WHEN I saw Brother French's translations of current American slang into French for the benefit of the chap who wanted straight, word-for-word equivalents, with no frills, etc., I felt like the man described in Oliver Wendell Holmes' poem in which the poet promises never again to write as funny as he could.

For sheer atrocity, I think that most of Brother French's renderings are unapproachable—not to say convulsive. They are as un-French as possible with one exception. I dont want to be presumptuous or aspire to mar a chef d'œuvre; but "Comment devenez-vous cette façon" for "How do you get that way," does have a faint Gallic suggestion—like a soupçon of garlic smeared on the pan in which beef is roasted—almost imperceptible, but there nevertheless. As a pure, unadulterated mid-Western equivalent, I would suggest, "Comment obtenez-vous ce chemin-là?"

As Emerson has said, there are compensations in everything, and we have this consolation: the gentleman who wanted to visit Paris and was provided with this atrocious French would never be able to pronounce the lingo anyway, and no living mortal could make out what he was saying even if it had been the very most idiomatic French. In any event, it seems to be a case of Love's Labor Lost.

Yours truly,

E. L. C. MORSE.

The Brooklyn Institute of Arts and Sciences Department of Photography

THE fall activities of the Department of Photography of the Brooklyn Institute began with the first meeting on October 5 of Mr. Zerbe's classes, followed on October 7 by the initial meeting of Miss Lauffer's class. Miss Lauffer, who spent the summer in Europe, studying, was greeted by a well attended class. Throughout the year, Mr. Zerbe will give a series of demonstrations.

On October 18, Mr. David E. Bronson of the Orange Camera Club, and of the American Telephone and Telegraph Company, of New York, delivered a lecture to the studio members, on "Transmission of Pictures over Telephone Circuits".

Dr. Emil Mayer's well-known bromoils, some fifty in number, will constitute this year's first exhibition of prints in our studio. Later on Dr. D. J. Ruzika will contribute an exhibition of his latest work.

MYERS R. JONES, Chairman.

California Camera Club and Motion-Pictures

THE California Camera Club has recognised the present widespread popularity of motion-picture photography by the creation of a new standing committee—the Motion-Picture Committee. This committee has been hard at work since its recent appointment and is now ready to announce to the members and their friends that they are installing a complete motion-picture laboratory.

Amateur motion-picture photography is at present divided into two camps, one favoring the substandard 16 mm. Ciné Kodak Film, and the other the 35 mm. professional standard film. The Motion-Picture Committee is providing equipment for both of these. The user of the amateur substandard film will find suitable equipment to edit, splice, cut, and rewind his film. A bench with an illuminated glass-top makes the inspection of this small film an easy matter. As this film is photo-finished without charge by the Eastman Kodak Company, no developing-equipment has been installed; but racks and trays have been provided for those who care to stain their film for special effects.

Complete photo-finishing equipment is provided for those using standard professional film. Several types of racks and drums are provided to develop, fix, and wash this film. A "step-printer" has been installed to make positives. Drying-racks, rewinds, in fact, all the necessary equipment to complete the entire photo-finishing operation is at the disposal of the members. For title-making, there is a special board with movable letters which is artificially illuminated so that titles can be made night or day. Suitable lights will be installed in the studio, making it possible to make interior motion-pictures.

A sub-committee, under the leadership of Mr. Ralph Smith, is doing considerable research-work on the subject of grain of negative-film and the making of large prints from motion-picture negatives.

One of the chief functions of the Motion-Picture Committee is to offer instruction and helpful advice to the amateur. All members of the committee are experienced camera-men, and their knowledge is always at the disposal of interested members.

The committee also provides motion-picture entertainments and demonstrations from time to time, at which the friends of the club, as well as the members, are always welcome.

If you are interested in this fascinating branch of photography, come up to the club-rooms and inspect our equipment. Make yourself known to the committee and they will be glad to explain the why and wherefore of motion-picture photography.

H. SYRIL DUSENBERY, Chairman,
Motion-Picture Committee.

Appalachian Mountain Club Photo-Exhibition

The FOURTH ANNUAL EXHIBITION OF PICTORIAL PHOTOGRAPHY will be held in the Lawrence Room of the Club House, 5 Joy Street, Boston, Mass., December 6 to 31, 1926. Entries must be received by the Committee not later than NOON, DECEMBER 4, and comply with the following rules:

1. All members practicing amateur photography are invited to enter pictures. Prints hung in our previous exhibitions will not be eligible in the present competition. Entry-forms must be used and may be obtained, on application, from the Committee.

2. Six prints may be entered, not larger than 11 x 14 inches, and not smaller than 8 x 10 or 7 x 11. Prints of the latter dimensions may be trimmed slightly, if necessary, and will be accepted. All prints should be mounted on substantial cards, preferably white or buff, which must not exceed 24 inches. The exposures shall have been made by the competitor, although it is not essential the he photo-finish the enlargements.

3. The title of the picture should appear on the front of the mount, and the competitor's name and address on the back. The Committee anticipates a large proportion of our camerists will enter pictures in the Exhibition, and it is suggested that exhibitors number the prints in the order of their choice for hanging. The number should appear on the back (No. 1–6) and agree with the entry form. If our walls do not permit hanging all the pictures entered, then the Committee will observe each competitor's choice and hang his pictures to the extent of available space.

4. The Exhibition will be judged by a competent jury who will make three awards. The winner of the first award will receive the silver-cup which may be held until the next Exhibition. The second and third awards will be designated by appropriate ribbons.

The Committee will be greatly assisted if competitors will make prompt application for Entry-Forms and deliver their pictures as early as it is convenient to do so.

ALICE E. E. BUFF,
HENRY O. GLIDDEN,
HAROLD I. ORNE,
Exhibition Committee.

A Prophetic View

LADY (to portrait-artist)—"Surely that's not my picture you've painted, that toothless old hag."

Artist—"Madam, I'm a futurist. I have painted you as you will appear to your grandchildren."—Exchange.

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THE PUBLISHER'S CORNER

The Race Is On!

WITH all due respect to the Seattle Camera Club it may be said that other camera clubs have no intention to let our friends on the Pacific coast win the PHOTO-ERA TROPHY CUP a second time. To be sure the Seattle Camera Club has the pleasure and satisfaction of holding and displaying the TROPHY CUP until June 30, 1927, because its members won more prize-awards in PHOTO-ERA COMPETITIONS during 1925–1926 than any other camera club. However, the Seattle Camera Club realises that it must win the cup three times before it can be permanently held in the club-rooms. Hence, the members were well represented when the pictures, entered for the September competition, were opened. The effort was well rewarded by the Seattle Camera Club scoring two points at the very outset. However, the Cleveland Photographic Society was a close second with one point in its favor. Other camera clubs were well represented but failed to score by winning any prize-awards. Several received Honorable Mention awards; but these do not count in the scoring. Altogether the race for the 1926–1927 honor of holding the TROPHY CUP has started with keen interest and splendid sportsmanship on the part of all who are participating.

Do a Little Reading this Winter

THERE was a time when such a suggestion would be given almost eager consideration by those who had to look forward to long winter-evenings at home. Today the suggestion will fall on deaf ears, with the exception of those who are sufficiently interested in photography to prove it by some sincere effort. The radio, motion-pictures, theaters, bridge-parties, community and fraternal activities seem to leave very little time for photographic reading—let alone any darkroom-work. The old-fashioned quiet evening at home, when the family gathered about the reading-lamp and read until bed-time, appears to be almost a thing of the past. It is not for me to say whether the old-fashioned method of living is better or not so good as the present. However, I do say that the man or the woman who is eager to achieve success in any undertaking—be it a hobby or a profession—will have to make some sacrifice of time, money and pleasure. It is now a question of selecting those activities and avocations which we thoroughly enjoy and giving up the others. Even with our swift pace, we cannot include all the things which we may like to do or ought to do.

This matter of reading should be no burden to those who are really interested in photography. For example, let us suppose that I have just completed my first photographic season. I have had reasonably good success making pictures of my family and friends. However, I would like to be able to get equally good results making landscapes. Unfortunately, I do not know just how to begin or what subjects to select. The solution is simple. Obtain any one of several good books on pictorial photography and composition. Spend several evenings reading slowly and thoughtfully. Before very long, if I am really in earnest, I will have a very fair idea of what is required for landscape-photography. Then, at the first opportunity, I can put my knowledge to the test in the field, check up the successes and failures, and soon acquire a very good knowledge of landscape-photography. It matters little whether my chief interest is portraiture, pictures of children, architectural subjects or industrial photography, in every case I believe thoroughly in first reading about the branch of photography which interests me and then going into the field to apply what I have read.

Photographic reading, if one is really interested, is not dry, tedious or boresome. There is one fact which all aspirants for photographic success should bear well in mind. They should not expect that they can reach the goal over "flowery beds of ease". They might just as well make up their minds, first as last, that photographic success is achieved only by consistent, well-planned hard work. However, photographic reading is a very pleasant part of the preliminary effort.

Our Magazine Combination-Offers

AT this time of the year most publishers make special offers and give premiums to stimulate readers to renew their subscriptions; and, whenever possible, to gain new subscribers. This is as it should be, from the publisher's point of view. However, I venture to say that I am as great a victim of solicitors, circular letters, special offers and inducements as any of my readers. I know how they feel, and I know that much of this mail is never opened and how quickly these "special offers" reach the waste-basket. It is true, in this day and generation, that one must blow his own horn to a certain extent or be drowned out by the veritable bedlam of publicity which is particularly in evidence as the Christmas-season draws near. Therefore, in justice to myself as a publisher and with some forbearance, as a reader, I am going to call attention briefly to some photographic magazine-combinations which are really of advantage to my readers.

Recently, by special arrangement with *The American Cinematographer* we have been able to offer this interesting publication and PHOTO-ERA MAGAZINE in a desirable combination. *The American Cinematographer* is $3.00 and PHOTO-ERA MAGAZINE $2.50; the two may now be obtained for $4.15. In our advertising-pages, other good combinations of photographic magazines will be found listed. Let me urge my readers to become better acquainted with the photographic magazines in the English language. They are very far from being all alike, and each one has something of special interest and value to offer the reader. Lastly, let me say that every photographic publication is making a sincere attempt to be of service. The greater the support it receives, the better able will it be to carry out the individual programs which each editor and publisher would like to present for the benefit and pleasure of his readers.

While speaking of subscriptions, let me ask the coöperation of my readers with regard to renewing their subscriptions as promptly as possible when expiration-notice is received. As each subscription or renewal requires five different entries, it will lighten our labors to receive renewals as early as possible.

AFTER THE STORM
WILLIAM D. KELLEY